Space, Memory and Privacy in *The Truman Show* and *Eternal Sunshine of the Spotless Mind*

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Tämä pro gradu-tutkielma käsittelee yksityisyyden ilmenemistä elokuvissa *The Truman Show* ja *Eternal Sunshine of the Spotless Mind* tilan ja muistin käsitteiden kautta. Tutkielman tarkoituksena on osoittaa, että elokuvien päähenkilöiden yksityisyyttä rajoitetaan eri keinoin, jotka näkyvät siinä miten heidän ympäristönsä rakentuu ja kuinka heidän muistojaan esitellään.

Analysoin tutkielmassani tilan, muistin ja yksityisyyden yhteyttä tutkimalla elokuvien tarinoita ja analysoimalla kohtauksien kuvaustapoja. Tutkielmani teoreettinen tausta on rakennettu yhdistelemällä kirjallisuustieteiden eri näkökulmia, elokuvateoriaa sekä mediatutkimusta. Tilan teorian pääpaino on kirjallisessa kartografiassa, muistiteoriaosuus taas käsittelee kuinka kulttuurinen, kollektiivinen muisti vertautuu kuvauksiin yhden henkilön muistoista. Mediatutkimusosio käsittelee yksiyisyyttää mediamaailmassa, sen epäkohtia ja mahdollisuuksia. Elokuvateoriaa on yhdistelty tilan ja muistin teoriaan esimerkillistämään kuinka aiheita käsitellään elokuvissa.

Tutkielmani jakautuu teorialukuun sekä kolmeen analyysilukuun. Analyysiluvuissani tutkin kuinka yksityisyyden puute ilmenee tilassa tutkimalla toistuvia tiloja ja vertailemalla kuinka eri henkilöillä elokuvissa on enemmän tai vähemmän valtaa vaikuttaa siihen kuinka julkisia tai yksityisiä heidän ympäristönsä ovat. Toisaalta tutkin myös kuinka tilaan sitoutuva tarinankerronta paljastaa yksityisyyden puutetta analysoimalla tarinankerrontaa matka- ja kartoittamismetaforien kautta. Viimeisessä analyysiluvussa käsittelen kuinka muistojen kollektiivisuus ja toisaalta henkilökohtaisuus asettavat muistot ja identiteetin alttiiksi yksityisyyden loukkauksille.

Tutkielmani tulee johtopäätökseen, että elokuvissa tilan ja muistin yksityisyys on olematonta tai rajoitettua, ja että tavat, joilla yksityisyys on niissä rajoitettua ovat osittain vastakohtia toisilleen. *The Truman Show* – elokuvassa rajoitukset tulevat Trumanin elämää hallitsevasta tosi-tv-ohjelmasta johon hän voi vaikuttaa vain vähän, kun taas *Eterna Sunshine of the Spotless Mind* – elokuvassa rajoitukset ovat seurausta päähenkilöiden omista valinnoista.

Asiasanat: Tila, muisti, yksityisyys, The Truman Show, Eternal Sunshine of the Spotless Mind

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1. Introduction

Let us consider for a moment something we remember from the past. Perhaps it is a memory from childhood, of wondering what is on some distance spot on a map, of wanting to go and see, to explore. Or maybe a more recent one, of abandoning your studies in the library the day before final exams to spend time with someone who excites you. Perhaps it is the memory of your lover as you lay on the bed, telling you their deepest fears, baring their soul, and you know this is the moment you never want to forget. Or perchance it is a memory of when you started wondering if it would not last, sitting in the restaurant, no longer speaking, the silence between the two of you stretching to lengths it never had before while in your thoughts you wondered if you had become the couple you used to pity.

The scenes described above are from two American films, *The Truman Show* (1998) and *Eternal Sunshine of the Spotless Mind* (2004). In this thesis I will study how in these two films space and memory are portrayed in relation to the private self. The analysis will examine the meanings of recurring spaces of the films, the spatial viewpoints of storytelling, the differences between portraying collective and personal memories and how these themes portray space and memories as either public or private. I wish to demonstrate in this thesis that *The Truman Show* and *Eternal Sunshine of the Spotless Mind* portray space and memories through different levels of privacy.

The Truman Show tells the story of Truman Burbank (portrayed by Jim Carrey), a perfectly average insurance salesman in the perfectly idyllic town of Seahaven. Unbeknownst to him, he is the star of the reality show "The Truman Show", created and run by Christof (Ed Harris), and everything he has ever done has been shot on camera and broadcasted to the entire world, to be seen by the fictional audience of the reality show and essentially depriving Truman of any privacy. The external and internal audiences, the viewers of the film and the show, are aware of how the reality show controls Truman's life from the start, while Truman discovers the nature of his life over the course of the film. In contrast to the story of *The Truman Show*, which places itself into the world as

a whole, *Eternal Sunshine* portrays the private love story of Joel Barish (Jim Carrey) and Clementine Kruczynski (Kate Winslet). After a bad break up, Joel discovers that Clementine has erased all her memories of him and their relationship through the fictional memory erasure procedure of equally fictitious Lacuna Inc. Angry and distraught, Joel decides to do the same. The film follows Joel as he goes backwards through the memories and relives the bad and good moments of the relationship. Joel eventually goes on to meet Clementine again after the erasure has been completed to seemingly repeat the relationship.

In both *The Truman Show* and *Eternal Sunshine* the character's lives are affected by outsiders looking into their lives. In the case Truman, he virtually has no space that could be called private, as his hometown Seahaven is littered with thousands of cameras that record all his movements and interactions with others. The only place there where there is no camera is inside his head, which leaves his thoughts and memories to be interpreted by Christof through, for example, flashbacks. The reality show in turn creates a collective experience for the fictional audience, and the reality show itself is full of collective memories, memories of the show the viewers all have in common; members of the audience can connect through their shared interest in the life of Truman, and through the mediated personal memories the reality show presents, "The Truman Show" creates a collective, cultural memory out of one person's experience. In contrast, *Eternal Sunshine* happens largely inside the head of Joel as he chooses to give up some of his privacy by removing his personal memories. The only private space of Truman, the mind, is anything but private for Joel as he gives up memories and items related to the memories to Lacuna Inc. Interestingly, as the camera follows Joel in *Eternal Sunshine* the effect is akin to what Christof tries to portray in "The Truman Show"; the portrayal of a life, of personal experience, supposedly unmediated and showing the audience a glimpse of the inner world of characters.

The theoretical framework of the thesis combines theories of space, memory and privacy in the information age and film. The theories of spatiality discussed focus on how space is

portrayed with a cartographic mindset, the meaning of space and place through chronotopes and the idea of a sense of place, social interactions tied to space adapted from Georg Simmel and storytelling through space adapted from Michel de Certeau's *The Practice of Everyday Life*. Theories of memory discussed explore how films that portray culturally noteworthy events that are a part of the collective memory of a nation are told through the portrayal of individual experience, and how personal memories are portrayed by delving deep into an individual's psyche. I connect studies of privacy in the information age to how memories and space are portrayed to an audience and what information is generally private and what is public, drawing from Serge Gutwirth's theory on privacy and information and adapting it to Michel Foucault's theory of panopticon. Film theory in this thesis focuses on how past events are portrayed as flashbacks and to how camerawork affects the viewers perspective.

Although *The Truman Show* and *Eternal Sunshine of the Spotless Mind* have both been studied in the context of for example cinema studies and morality[1], the existing studies have not much connected space and memory to privacy. Studies of *The Truman Show* have focused for example on the complexity of portraying television in cinema and of how the environment it portrays affects Truman psychologically, while the studies of *Eternal Sunshine* have focused largely on the moral implications of the memory erasure procedure portrayed in the film. This thesis aims to introduce a different perspective on studying space and memories in these films by tying privacy to the space and memories.

Chapter 2 will introduce and connect space, memory, privacy and film studies. Chapter 3 will be dedicated to analysing how privacy is reflected in space by analysis recurring spaces of the films, while chapter 4 will focus on two space-related storytelling strategies, touring and mapping, and how they reflect privacy and social relations in the films. Chapter 5 will describe how personal

[1] See "Reading *The Truman Show* Inside Out" (2010) by Simone Knox, "Hyperreality as Theme and Technique in *The Truman Show"* (2018) by Susee T. Bharati and I. Ajit, "Changing One's Mind. The Ethics of Memory Erasure in *Eternal Sunshine of the Spotless Mind*" (2011) by Neil Levy and "Art Cinema and New Hollywood: Multiform Narrative and Sonic Metalepsis in *Eternal Sunshine of the Spotless Mind*" (2009) by Matthew Campora.

memory is portrayed in *The Truman Show* as creating a collective, cultural experience for viewers of the reality show and how *Eternal Sunshine* cinematographically mimics memories and remembering. By presenting the two films from these different viewpoints I will demonstrate that privacy is both present and absent in the films, and that space and memory are intricately tied to privacy.

2. Theory of Space, Memory and Privacy

Viewing films raises many questions about space and settings as well as time elapsed: where does the film take place, in what order did the events described happen and what kind of significance does the order of events have for the rest if the film? Films do not always explicitly spell out where or when something happens; the filmmakers trust the viewers to parse the story together from what is presented. In this chapter I present theories of space from the angles of mapping and cartography, how space is utilised in storytelling, several chronotopes and the angle of how social relations construct space. I then demonstrate the connection between space and time in general by linking space and time to memories and how they are portrayed in films, ending with a brief look into Michel Foucault's theory of panopticism and its relation to lack of privacy and of styles of filming.

Tom Conley states that "maps appear in most of the movies we see" (1), meaning either a concrete map or an implicit map, one of story, "an itinerary" (ibid.). An itinerary of a film in turn needs to be deciphered, which resembles cartographic activity; making sense of the story is like making sense of a map. Indeed, while theorising the idea of literary cartography Robert Tally argues that "the act of writing itself might be considered a form of mapping or a cartographic activity" (45), and while film as a medium differs from literary works, it still follows a plot like a trail on a map. In literary cartography, as defined by Tally, plot is seen as both temporal and spatial; in the temporal sense, it implies a beginning, middle and end, and in the spatial sense plot places beginning, middle and end to sites or locations (49). Tally also likens understanding the world to a kind of cartographic activity (2011 paragraph 4), saying that "mapping establishes a meaningful framework for the subject, with points of reference for thinking about oneself and one's place in the broader social sense" (2011 par. 4), while Christina Ljungberg likens reading a text to "mapping oneself onto and into a textual world" (137). Ljungberg goes on to point out that by narrating, texts as well as films "project new spaces as commonly contested areas of exploration, cognition and interpretation" (140), allowing the

reader and the viewer to see how places are marked as places of performance (141). Frederic Jameson's idea of "cognitive mapping", of having a relational framework that enables an individual subject to establish themselves in a situation in the larger framework of an unrepresentable whole of the societal structures (51-54) helps us make sense of viewing a film as mapping, as texts and films have protagonists who are situated into societal structures.

Spaces in films are experienced through protagonists; while the spaces themselves are all different physically, what makes them significant is "the way environments and settings have been shaped and moulded by human action and habitation, the qualities that make spaces distinctive or unique" (Ryan et al. 7). Robert Harrison states that it is the presence, or rather the intervention of humans that construct a place and claims there are no places in the wilderness (395-6). Tied to the term place is the idea of a sense of place (genius loci) which can be "conceived as that which is essential to its [place's] character and therefore transcends both history and material reality" (Alexander 67), and the affective and emotive bonds the characters associate with certain places (Ryan et al. 7). Film as a medium tells the story with images and dialogue, and therefore the mapping is largely done through the imagery of the world presented. The spaces that matter "for what experiences they afford, for what aesthetic feelings they inspire and for what memories they bring to mind" (Ryan et al. 39) are shown through the characters; the emotional attachments and the sense of place is 'read' from the actions of characters. In stories there are spaces that appear more than once, in which case they tend to host significant events for the story, and thus are more relevant than others.

A part of cartographic activity is how space is explored in stories; Michel de Certeau in his *The Practice of Everyday Life* claims that every story is a travel story, and that all stories link and organise places (115). The New York stories found in studies of Charlotte Linde and William Labov show that residents describe their apartments either in terms of touring, of describing a path through the apartment with terms of going or spatialising actions, or describe with terms of mapping, of describing where the rooms of the apartment are in relation to each other with terms of seeing, with

the tour being by far the preferred method of description (de Certeau 119). The touring then takes the perspective of the one walking inside the apartment, treating space "as an expanse to be traversed" (Ryan et al. 38), while in the mapping approach speakers "occupy an external, elevated, static perspective" (Ryan et al. 27). The two are not mutually exclusive, as de Certeau points out, but rather many of the touring narratives include elements of mapping practices, and there is a presupposition that the one touring has knowledge of the map during the description (119-20).

Touring and mapping also mark boundaries of space; according to de Certeau, the primary role of the story is "founding", creating a field for social actions (125). He goes on to claim that "stories are actuated by a contradiction that is represented in them by the relationship between the frontier and the bridge, that is, between a (legitimate) space and its (alien) exteriority" (126). The spaces are divided amongst the characters as well as movements from one space to another, and limits of movement are drawn (ibid.). Contacts between characters are then what create the frontiers (127), which according to de Certeau functions as a "third element" (ibid.). de Certeau calls the bridge "ambiguous everywhere" (128); it "welds together and opposes insularities", "liberates from enclosure and destroys autonomy" (ibid.). The bridge can re-introduce the alien to the frontier, as crossing the bridge and then coming back allows one to see the alien of the inside from which the bridge was first crossed (128-9). de Certeau's notion of the bridge can be tied to Jurij Lotman's idea of boundaries in plot, by which he means plots can be reduced to crossing a boundary in its spatial structure (238), meaning crossing a spatial boundary can move the plot forward. Ryan et al. also note that boundaries need not always be physical but can also be social, for example (38). Boundaries that are not physical are usually presented through narration.

Different spaces have also different meanings; domestic space has some significance on its own, especially when it is tied to memories. Gaston Bachelard imagines a fictional house to be a place of tranquillity and contemplation, allowing us to "dream in peace" (6). Joe Moran when discussing physical houses and the economics of real estate in post-Second World War Britain points

out that the attics and cellars of houses are especially important, as they are empty spaces where one can retreat to contemplate alone and in quiet (30), and that overall, houses are the space of everyday activities (38). Moran also points out that Bachelard writes of memories being products of our everyday interaction with space, "a practical activity involving the substances and sensations of the physical world" (39). Houses, then, are often in general the space where one contemplates the events of the day, going through memories and time passed.

However, it is perhaps Mihail Bakhtin's idea of the chronotope that best demonstrates how time and space are tied together. Literally meaning "time space*"* (84), the chronotope embodies "the inseparability of space and time" (ibid.). Margaret Cohen notes that by time Bakhtin means

> at once the time represented in the novel and the time in which its events are narrated, and that the notion of the chronotope encompasses other patterns of narration, such as the characters and plots associated with specific spaces, as well as the emotional responses they solicit from the reader. (647)

Bakhtin also proposes that chronotopes have "an intrinsic *generic* significance" (84-5) and that it is the chronotope that defines genre (85). The chronotope of the road shows that it is "a particularly good place for random encounters" (243), as it is there that people of most differing backgrounds meet and interact, as on the road the social and spatial distances that usually separate people are absent, and people meet in a point of temporal and spatial intersection (ibid.). I propose that the chronotope of the road can also be taken in a metaphorical sense; the mental journey of a character and connecting with others on a mental level, which is of course tied to the physical spaces they go through. The chronotope of threshold, which can be tied to encounter, is tied to emotions and values, and is fundamentally the chronotope of crisis and break, and highly metaphorical (248). The

chronotope of threshold embodies the moment of fundamental change, either through action or inaction, in a character's life, always tied to a specific space as well.

Margaret Cohen ties the sea in fiction to the chronotope, and discusses six different waterside chronotopes, of which the chronotopes of the blue water, the island and the shore are significant for this study. Cohen comments that the chronotopes of the sea "retain their characteristic traits across different geographies, though these geographies add symbolic and often historically located significance" (649). The chronotope of the blue water describes the "open sea containing immense and violent powers of weather" (650) where "individual characters test their agency by meeting these violent forces and struggling to survive the clash among them" (ibid.). The chronotope of the island contrasts with that of the blue water; it is "the tempered vision of nature, contrasting with the unleashed violence of nature in blue and white water" (659). Moreover, the island serves as the utopian counterpart to the injustices of nature as experienced in the open water (ibid.). The shore "is an intensely social place that bears some resemblance to the chronotope of the road" (661), as in the shore people who would not normally associate with each other can have encounters, and encounters on the shore "test boundaries" (ibid.). The chronotopes relating to waterside can thus move stories forward, show limitations of the characters and show that waterside serves as place of growth.

Georg Simmel notes that social aspects of space are "divided into pieces which are considered units and are framed by boundaries – both as a cause and an effect of the division" (141), meaning that social groups form their own spaces in which they interact, with the boundaries for these interactions being laid subjectively (ibid.). The boundary then is a sociological fact "that forms itself spatially" (143). Simmel's concept of 'the stranger' is a figure who is near in the spatial, yet far in the social sense, as paraphrased by John Allen (57). The stranger is a familiar figure from city life, where interactions happen daily with people in the same space who have no social relations to each other (58). In "The Stranger", Simmel contests the idea that the stranger has, due to not being inside the group, objectivity "composed of distance and nearness, indifference and involvement" (404), and

further notes that objectivity does not mean not participating, but rather can be defined as freedom with a 'birds-eye view' (405). Simmel writes of how the stranger only has more general elements in common with members of a group, while the members would have in common something that marks them as different from others (ibid.). Simmel notes that specifically in romantic relationships, a trace of strangeness is often caused after the relationship loses the first throes of passion and the feeling of uniqueness, giving way to feelings of generalisation, of how the romantic feelings could happen with anyone (406). John Allen goes on to say that all relationships contain elements of strangeness (58) which Simmel attributes to how the feelings of "similarity, harmony and nearness are accompanied by the feeling that they are not really the unique property of this particular relationship"(407).

However, what creates the feeling of strangeness in social relationships is not only spatial but related to time as well; the history and memories of the relationship contribute to the strangeness. In films where memories are prevalent, time and narration work closely together as "in cinema many processes of narration depend upon the manipulation of time" (Bordwell 74). Manipulation of time in films is often achieved through a flashback, a device to rearrange the plot order (Turim 5). By showing information through flashbacks the narration can explain what has been previously unexplained, for example to present reasons for strangeness in relationships. Flashbacks are presented either by recounting, which means a character is presented "communicating information about prior events by any means" (Bordwell 77), or by enacting, when the plot presents "prior events as if they were occurring at the moment, in direct representation" (Bordwell 78). A mixed version of these two would be recounted enacting, when a character tells about past events at the same time as they are represented as a flashback, often in a subjective manner. This is especially pronounced in how some stories of national history are told through subjective memory, as a fictional individual's remembered experience of events (Turim 2), for example how the American Civil War in *Gone with the Wind* is told through the viewpoint of Scarlett O'Hara. Memory is thus a personal archive of past

events, as opposed to history, which is past that is shared and recorded (ibid.), and flashbacks present individual's memories as they remember events, presenting a subjective view of the said events.

The way films present the point-of-view is achieved through alignment, describing to what degree viewers are given access to a single character's actions, motivations and feelings (Smith 83). Drawing from Gérard Genette's literary term of 'focalization', alignment feeds story information to the viewer through the lens of a character (ibid.). Smith distinguishes two levels of alignment, one of them being spatio-temporal attachment, how the narration limits to actions of one character or "moves more freely among the spatio-temporal paths of two or more characters" (ibid.). The other level is subjective access which means the degree of access the viewers have to the subjectivity of characters which may vary between characters (ibid.), meaning that their thoughts and feelings are revealed. The spatio-temporal attachment and subjective access are often, but not always accompanied by a feeling of allegiance to the followed character, of agreeing with their choices and sympathising them (Smith 188). The different levels of subjective access are often accompanied with the spatio-temporal attachment, meaning that the more screen time a character receives, the more likely their thoughts are to be voiced at some point in story.

The degree of subjective access and the range of characters that receive it can change the focus of a story. For example, focusing on a single character in a film makes the film their story, while focusing on a group of characters from the same background makes the film the story of the group and their culture. Of course, presenting a historical event from one character's viewpoint has long been a way of framing films. However, personal memories are often the stories used to construct national remembrance, the cultural memory (Erll 2011 7), and thus create a narrative which all members of the nation can at least in theory on some level claim as their own. The national narrative is often established through what Pierre Nora calls *lieux de mémoire*, sites of memory, which are combinations of material, symbolic and functional entities, but most importantly standing in for or presenting something people have a will to remember (19) and thus presents history of the

community. However, Nora suggests that memory and history are in opposition, with memory being life and ever-changing, and history a reconstruction of what is no longer (8). The collective, cultural memory would then be a hybrid of both memory and history, ever-changing but always being reconstructed after the fact.

This continuous reconstruction of history through memory is present in popular culture, and especially in Hollywood cinema. Historical facts may not be exactly accurate, as pointed out by Robert Rosenstone speaking as a historian (20), but they need not be accurate; presenting history through memory offers an "immediate experience" (xl), term coined by critic Robert Warshow. The concept of immediate experience implies that films offer an unmediated encounter with reality, that they portray events as if they were taking place at that exact moment, something that can be associated with remembering as well (Fluck 213) and is more concerned about the experience than facts. Films do not, of course, present history happening exactly then, but rather are carefully constructed to present stories, with much attention paid to even the smallest details shown on screen; thus, the immediacy of experience when watching a film is only an illusion (Fluck 213). Still, it is through the illusion that the viewers see "reality and the mirror through which we see ourselves", and the illusion tends to ultimately even supersede reality (Warshow 9). With the illusion of immediate experience in mind, reality shows are perhaps the ultimate form of popular culture; they portray what is called 'reality', while portraying people in a closely guarded and monitored spaces, with the objects of camera even being aware of the camera's presence, such as Truman in *The Truman Show*.

Mass media and modern forms of communication take this so-called immediate experience even further by forcing its users to be aware of each other without pause; yet media too becomes part of collective cultural memory, is placed "in the context of change over time" (Lipsitz 5) and allows users of mass media to share common experiences over geographical distance (ibid.). Creating this cultural memory is often achieved through the act of remediation; memorable events are presented again and again, creating medial construction of what happened (Erll 2008 392). It is

indeed the camera image that "blurs the boundary between cultural memory and history" (Sturken 22); photographs are taken to be accurate as though they were history, although the history they are taken to present is usually memories associated to the picture. Thus, media available to all too reconstructs history and cultural memory, through its users and their personal memories.

Personal memories in films are often used in representing larger narratives of, for example, a nation's history. Representing personal memories in films is, however, as much about the process of remembering as it is about the memory itself, shared via an external representation (del Rincón et al. 17). The qualities of personal memories as they are presented in films can be divided to three sub-categories; subjectivity, performativity and temporal indiscernibility (ibid.). As memories are personal actions, films told through memories often use first-person narration to convey through images and narrative "the necessary bond between individuals and their memories" (ibid.), and thus preserving subjectivity. The performativity of memories is present in how the filmmaker shows the memory as a narrative built around the to how memories are presented in films; "memory builds itself as it happens and establishes a relation between the filmmaker, the characters and the spectators" (del Rincón et al. 18). Temporal indiscernibility is grounded in the personal experience of time, and films of memory follow a complex temporal logic, often told in non-linear order and bringing the past and present together in the end (ibid.). Thus, the difference to portraying memory as a cultural phenomenon is the degree to which the presence of memory in individuals is made evident, which is much stronger in the personal memories.

A feature of personal as well as cultural memories in the age of media culture is that they are impossible to be truly forgotten. Recording memories in various ways effectively makes memories permanent, and records even "extend, evoke and replace our experience of memories and, in many ways, digital records are already more faithful than actual memory" (Bossewitch Sinnreich 226). The records of memories are produced in real time as lifestreaming, "the ongoing sharing of personal information to a networked audience" (Marwick 208). The term is adapted from David

Gelernter's concept of lifestream, by which he meant chunks of documents and information that capture one's whole life (Marwick 208-9). Published stream is hardly a direct reflection of a person, but rather "a strategic, edited simulacrum, one specifically configured to be viewed by an audience" (Marwick 211). The public image conveyed through a lifestream is thus usually an edited version of one's private life, self-policed to fit the image one wants to convey to the public.

The dilemma of lifestreaming is well captured in Michel Foucault's theory of panopticism. The concept of panopticism is derived from Jeremy Bentham's panopticon from the late 18th century, which he created as a model for prisons in which the inmates would essentially be policing themselves by placing prison cells around a tower from which a figure may or may not be watching (200). As Foucault phrases it, "major effect of Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (201). The power of panopticon is in the fact that the prisoners in the periphery never know for a fact they are being watched; the knowledge that they might be is in theory enough to make them behave (201-2), while the one in the centre is never seen but always potentially watching (ibid.). Likewise, lifestreamers under constant public scrutiny "must see themselves through the gaze of others, altering their behaviour as needed to maintain their desired self-presentation" (Marwick 207); while trying to maintain power over their public self-image, they simultaneously must conform to outsider's expectations, as if to the panoptic view. Foucault further points out that power in such an example as the panopticon would become automatized and disindividualized; not one person holds the power over others (202), but the knowledge of visibility makes one assume "responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection" (202-3). Thus, the belief of being watched is what makes one abide to the rules, rather than any outside force. No personal information, such as "a person's sexual preferences, drinking or drug habits, income, the state of his or her marriage and health" (Parent, 270) would be safe from the panopticon.

Under the panopticon, personal information and privacy are thus impossible to achieve. Privacy itself is, however, notoriously difficult to define, as it is defined by and varies depending on context and only obtains its true meaning within social relationships (Gutwirth 34). Information about one's personal life, such as relationships and correspondence such as mail or phone calls (Gutwirth 12-14) are usually regarded as private, as one chooses what to share of one's life, and alter their behaviour when it becomes clear information about them is gathered "because information is inherently linked to power" (Gutwirth 16). That is not to say that presenting private information in public is always done involuntarily, as being a willing participant in publication of privacy can be lucrative (Gutwirth 7), and for example lifestreaming, ongoing sharing of personal information, is done through the sharers own volition to an audience of voyeurs.

However, mediated voyeurism, consuming revealing images and information about others through mass media, often happens at the expense of privacy (Calvert 2-3). Mediated voyeurism branches to several sub-classifications; for this study, two sub-classifications, video vérité voyeurism and sexual voyeurism are relevant. Video vérité voyeurism, derived from cinema vérité, film-making intended to convey candid, unmanipulated realism, camera following the subjects in a "documentary fashion" (Calvert 4-5) and sexual voyeurism, secretly observing with a sexual or romantic interest in mind (Calvert 37). Voyeurism, by nature, invades private affairs; it tramples "the rules of civility and respect for other's space" (Calvert 76) for "the individual gratification inherent in voyeurism" (ibid.). Mediated voyeurism, however, provides the opportunity to experience, through observing other's trials, "the real world at the same time that we continue to consume media product" (Calvert 88), even if it the real world not experienced by oneself, but a camera held by someone else.

The theories of space, memory and privacy presented in this chapter will be tied together in the analysis of the films by analysing the overall themes of the films. The overall themes will be exemplified by analysing individual scenes of the films, and cinematographic choices by the

filmmakers will be commented on when relevant for the analysis; for example, cuts from one scene to another can demonstrate how privacy of spaces is compromised.

3. Story Spaces

Recurring Spaces as Public and Private

Well, for me there is no difference between a private life and a public life. My life… is my life, is the Truman Show. The Truman Show is… a lifestyle. It's a noble life. It is… a truly blessed life.

Meryl, *The Truman Show*

The recurring spaces in *The Truman Show* constantly contrast public and private; the spaces that are generally thought as private, such as homes, are public to the entire world due to being a set of the reality show. Seahaven, the set of the reality show, is thus public to the whole world, while also being the only world Truman has known. Public and private contrast in the film when the recurring spaces of the film are observed starting from the smallest, the home, and ending with the largest, the world outside the set, which is shown only briefly but constantly referred to; the film presents maps of the whole world, portraying it as the space which Truman wants to experience for himself, and the mapping of spaces is present in the style of filming, as well. Some shots create a very map-like images, such as when Seahaven is explained to the viewer the camera zooms out from the scene, showing first Seahaven, then distancing enough to eventually show the studio on Earth, giving the viewer a map-like perspective form above, positing the studio to Earth and to be a part of society. As Ryan et al. define place as being made unique by human interaction and habitation (7), Seahaven as a whole is a place just like that; created for human interaction, mainly actors' interactions with Truman, essentially embodying Robert Harrison's claim that human intervention is what creates a place (395-6). In the case of *The Truman Show* it is the accessibility the cameras give to the fictional audience that makes Seahaven a special place; due to its public nature the town of Seahaven is a significant place with many associations to the audience that has never been there, and thus something members of the audience have in common even if they are form different sides of the world.

Figure 1. Scene zooming out from Seahaven.

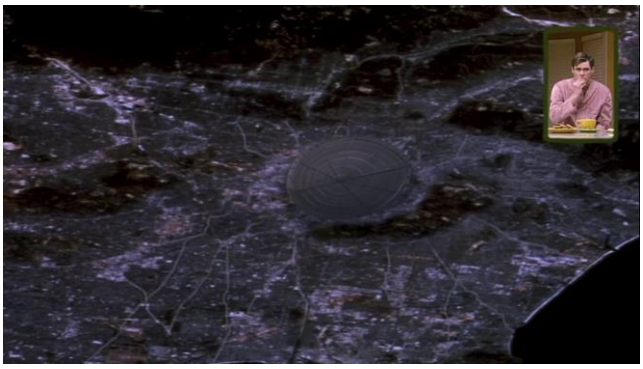

Figure 2. The studio enclosing Seahaven, shot from above.

Figure 3. Truman's teacher's map.

Figure 4. Golf ball as the globe.

Maps in *The Truman Show* strengthen the idea of Seahaven as a special place. When the camera is zooming out of Seahaven, it is positioned to be part of the Earth, but separate at the same time; as the scene zooms out of the town to eventually show the studio from space (Figure 2), it is shown that Seahaven is a world-within-a-world. The studio is a part of the world as the structure, but the town inside the studio is completely cut off from the rest of the world. Having seen the studio from inside, the actual audience knows that Truman is living his life as well as he can inside, while being cut off from the rest of the world; zooming out from Seahaven to show the studio from far above thus shows that Seahaven is a world within a world.

As Seahaven is the only world Truman has ever known, it has special significance to him. The significance is not, however, entirely positive; throughout his life he has been discouraged from leaving Seahaven, starting from his teacher in school who points to a map and tries to convince Truman that "there's really nothing left to explore". Despite the subtle discouragement Truman keeps

dreaming of the world outside Seahaven; when speaking to Marlon about leaving Seahaven, he uses a golf ball as a stand-in for the globe to show Marlon that he wants to go as far away from Seahaven as he can. By using the golf ball to demonstrate how far Truman wants to go the film shows that Truman wants his world to be larger than Seahaven and the small, domestic life he has there.

The smallest and most intimate recurring space of the film is Truman's home. Shown many times over the film, the house is a space of reminiscence; with Truman sitting in the basement the film shows an enacted flashback of Truman's college days. The flashback also provides story information for the viewers; the reason for Truman ripping out pieces from women's magazines is shown to be that he is trying to create a picture of Sylvia, a woman he met briefly during his college days. The fact that Truman is reminiscing in the basement ties into Joe Moran's study of home and especially attics and basements as spaces of remembrance (30), marking the house as a space of going through memories and events of life. The reminiscing is not limited only to the cellar; Truman, his wife Meryl and mother Angela are shown to go through old photographs of Truman and Meryl's wedding in the living room. However, the reminiscing in company does not seem to appeal to Truman as he mostly appears inattentive, showing that he does not care so much for the memories Meryl and Angela are trying to evoke; in fact, he seems to feel trapped in his home and the casual never-ending praise of domesticity and small-town life. Truman seems to feel his home is not an escape from the world outside which it as a supposedly private place it should be, showing the reversal of public and private: home, which should be private, is public, while people in the world outside Truman's home and Seahaven have more privacy than Truman in his home.

The house and the domestic environment also serves as a chronotope of the threshold. As Truman and Meryl argue, Meryl noticeably starts product-placing and speaking to the fictional audience. As they continue, Truman continues to pressure her, causing her to slip out of character for a moment and breaking the illusion of home as being private with no one watching, which she is then unable to cover up anymore. The threshold is present in the pressuring; Meryl has done product-

placing earlier on in the film as well, but Truman pressuring her about her behaviour and calling attention to it is an action he has not done before, breaking the illusion of being happily married. The pressuring causes a crisis in their relationship, resulting in their break-up as Meryl withdraws from the show; thus, Truman's actions cause their home to become the chronotope of the threshold.

The show is of course set in a larger context than just Truman's house. The town of Seahaven and the island it is built on as a whole act as a recurring space throughout the film, shown for example in how Truman goes to the work the same way every day. The chronotope of the island as a utopia (Cohen 659) is prevalent in how Seahaven is portrayed; the weather during the day is always sunny and bright and everyone in the town appears to be happy. The utopian outlook is especially present in the way Christof regards Seahaven as a perfect place, a haven from the rest of the world. He claims that "the world… the place you [Sylvia] live in… is the sick place. Seahaven's the way the world should be". Christof's idea of Seahaven as utopic place to live in is, however, just a rhetorical construction; he does not live in Seahaven and thus cannot say what living there really is like.

Fittingly for an island, the beach of Seahaven is a prominent place for the film; the chronotope of the shore (Cohen 661) as a place of encounters is in play in Truman's meeting with Sylvia is shown in a lengthy flashback initiated by him going to his basement where he keeps a memento of her. After sharing a tender moment on the beach, Truman and Sylvia are separated by the show's security force. Through Truman is only left confused, not understanding what she was trying to say, the moment stays with him as a moment of loss, and Truman again associates the beach with loss. The shore's aspect of meeting those one would not normally associate with is especially pronounced through how the reality show's officials try to keep Truman and Sylvia separate, showing that they are testing boundaries of how far they can take their association. The beach, usually a public place, is in this case the scene of an attempted private encounter. However, the public nature of the town is what cuts the private moment short. The plot reveals story information by manipulating time

(Bordwell 74); Truman has been trying to construct Sylvia's face from pictures cut out from women's magazines, but only in the flashback the meaning of the picture he constructs is revealed.

Sylvia is not, however, the only person Truman has lost who has some association with water. Truman also associates the sea as the space where he lost his father, as he thinks his father died while they were out sailing, a memory which haunts him and makes him often return to Seahaven's beach. The chronotope of blue water (Cohen 650) is present in nearly all scenes set near water; when showing an enacted flashback, a visual recounting of events (Bordwell 78), the film reveals that the sea is the site of Truman's fathers supposed death. The chronotope itself is complicated through the fact that the storm is not natural, but rather caused mechanically by Christof; Christof is essentially taking the place of nature. The association of sea with loss is achieved through presenting story information in non-chronological order; the first hint of the sea's significance is shown when Truman is unable to board a ship to go to a business meeting. The non-chronological order of presenting information allows the story to return to places, to make them recurring, and to explain and expand their significance to Truman.

The association of sea with loss is ended later in the film. As Christof concludes that seeing his father's actor on the set has caused Truman considerable distress, he tries to placate Truman by arranging a meeting between them. This meeting happens, of course, near water, on a half-built bridge ending just before a small river where Truman and his friend Marlon often meet for a beer and conversation. Even though it is not explicitly said, it seems that finding out his father did not die at sea helps Truman overcome his fear of water, as the sea is also the space and place for the pivotal scene of the film; the battle of wills between Christof and Truman, embodying the chronotopes of blue water and threshold. Truman goes out sailing, no longer associating the sea with death and loss; the sense of the place, the memories associated with it (Ryan et al. 39), has changed significantly for him. As Christof tries to force him to go back to the shore by manipulating elements, Truman refuses. By going where no one expects him to go, Truman very concretely deviates from Christof's map for

his life; he is no longer following the story that Christof is trying to write for him. By escaping from his home and going sailing Truman also embodies the chronotope of threshold (Bakhtin 248); his decision to keep sailing will have fundamental consequences for his life, the move from public life to private life. The chronotope of blue water, of battling against the violent forces of nature (Cohen 650), is again complicated through Christof manipulating nature, as he again takes the place of nature, and therefore Truman tests his agency and own decision-making against Christof rather than nature. As Christof admits his defeat and allows Truman to continue sailing, Truman very concretely runs into the walls of Seahaven and finds an exit from the set. After a conversation with Christof, the first they have ever had, he bids goodbye to Christof and all those watching and steps through the door, embodying the chronotope of the threshold this time very concretely, as stepping over the threshold of the exit will change his whole life. Truman thus not only deviates from the plot Christof has scripted out for him by stepping out of Seahaven, but also symbolically and literally departs from the map Christof has made for him, again taking action that will change his life significantly; he will retreat from public life to a private one, as Truman is not shown outside the studio at all.

The edges of the sea are largely the edges of Seahaven's map; however, the *film's* map continues further to contain the studio for the reality show. The insides of the studio's employees space are shown when showing Christof in the command centre of the studio, the only space he is shown to occupy in the film. The significance of the command centre as a space and place comes from it being where the story and plot of the reality show is written, as Christof appears to even live in the studio. The studio then is a place of writing, of mapping the story of the reality show. The film shows that Christof has a view from above of Seahaven; when the camera zooms to Christof, it shows the view from over his shoulder which shows he has a map-like perspective to the space he writes about. By showing Seahaven form Christof's viewpoint the town is presented like a map to which he can make changes and direct it to where he wants it to go; thus as Christof is writing out events to happen in Truman's life, he is essentially mapping them to happen in certain parts of the town, making

Christof's writing of the show like mapping (Tally 45). An interesting point in the film is that Christof is portrayed as essentially having powers akin to a god when it comes to matters in Seahaven and Truman's life. His position above the town not only gives him a map-like perspective but also a god-like perspective as someone above in the sky, and he has the power to manipulate Seahaven's weather and the motions of others, even feeding actors their lines, as he sees fit. His position above Seahaven, behind the scenes of the studio, is an intensely private space; it is mentioned that Christof is extremely private, almost never leaves the studio and rarely grants interviews. His and Truman's environments are thus contrasted, with Truman's being public and Christof's private.

Figure 5. Christof's view of Seahaven.

Christof's god-like perspective to the reality show is made explicit in the way he is shown to be scripting Truman's life to fit a narrative of his choosing. However, since Christof is scripting Truman's life, it can be surmised that Christof has decided to make the sea a place of importance for Truman, a place with sad emotional attachments. While the scene with Sylvia was spontaneous on the part of Truman and Sylvia, Christof very deliberately wrote the death of Truman's father to happen at sea. The reason for this is revealed later on in the film, as Christof reveals in an interview that he was forced to facilitate ways to keep Truman on the island as he was growing up and revealed his desire to leave the island and explore the world, on multiple occasions as an adult and a child speaking of his will to leave Seahaven. While the plot shows early on Truman's fear of water and what has caused it, Christof's explanation gives it a new dimension, namely that it was a result Christof writing Truman's life to create the kind of story he wanted to show in the reality show.

The flashbacks of the film are then always a part of *Christof's* writing of Truman's story; the enacted memories are always ones the fictional audience also watches, but which do not necessarily correspond to what Truman is reminiscing about. Furthermore, by showing that there is a fictional audience watching the same scenes that the actual audience of the film is watching the film points out that the story of Truman's life is scripted to fit into a narrative and that the map of the film's recurring spaces extends beyond the studio. The person doing this scripting is, of course, Christof. He claims in the first scene of the film that Truman himself is always genuine and that there are no scripts or cue cards from which he would read, and technically, he is truthful. However, Christof's careful scripting of Truman's life makes the statement questionable, as he is shown many times to try and direct Truman to do what fits the narrative he has written. The distinction between the film and the reality show it portrays is further accentuated by the fact that the film frames some shots so that it is shown through the lens of the reality show (Figure 6); the actual audience is thus reminded of the presence of the reality show and of how nothing in the show can be taken at face value.

Figure 6. Truman shot through reality show's camera

Therefore, by showing the fictional audience also watching the flashback it is pointed out that the enacted flashback should be taken with a grain of salt; it is not a visual rendering of what Truman is thinking of now, but rather a visual rendering of what Christof thinks Truman is thinking of. Still, the enacted memories are the film's way of representing story information; they present the background of Truman's relationship with Meryl and explain his longing for Sylvia. The enacted

flashbacks are then a stylistic device of the film; focusing on the fictional audience reminds the actual audience that the story of the film is Truman's discovery of the nature of his life, not only the story of his life. Turning the focus on the audience, as well as framing the shots so that the reality show's cameras are visible to the actual audience is a way to covertly give the audience more information, as Verstraten and van der Lecq point out framing can do (70) and to draw attention to the forced publicity of Truman's life. Conversely, the memories that are recounted by Truman can be taken as actually representing his memories; Christof cannot put words into Truman's mouth or see inside his head, as Truman himself points out.

Overall the recurring spaces of *The Truman Show* portray a world where public and private are intensely intertwined. For Truman, there is no privacy; even the most private place, his home, is constantly monitored and reduced to entertainment, shown to the fictional audience that watches his every move. As a counterpart, Christof keeps his life intensely private, almost never grants interviews and remains a reclusive, private figure. While the film shows only glimpses of the public spaces outside the studio, they are ironically much more private than any place Truman has ever been in. *The Truman Show* thus reverses the audience's expectations about what kind of spaces are private and what public by using cameras to broadcast Truman's life to the fictional audience.

Mapping the Personal Journey Through Space

Meet me in Montauk.

Clementine, *Eternal Sunshine of the Spotless Mind*

A similar reversal of public and private as in *The Truman Show* happens in *Eternal Sunshine* on a much smaller scale. Joel and Clementine's memories are not broadcasted to the world, but the erasure hides personal information about them from themselves and thus others know more about them than they do, like those around Truman know more about him than he does. The personal information is

not, however, completely erased from history, as friends of Joel and Clementine remember the relationship and the records of it remain in the files of Lacuna Inc., where they can be and are accessed by others than Joel and Clementine. In *Eternal Sunshine*, what should be private, the erasure and the reasons for it, are to an extent public as Joel, after the erasure, no longer has any knowledge of it himself, but those around him do.

While *The Truman Show* never mentions mental maps, in *Eternal Sunshine of the Spotless Mind* there is a map which is both mental as well as actual, and which very concretely plays with memory and time. As Doctor Mierzwiak explains the procedure, he says that the items that remind Joel of Clementine will be used to "create a map of Clementine in your brain", which they will proceed to erase. This map of the relationship is the one that most of the plot follows: the memories erased inside Joel's head, the first love story of Joel and Clementine, constructs a map of the story, though told in reversed order. The film shows the map of their relationship several times during the film; the map in Joel's brain is visually illustrated on the computer screen by dots (Figure 7), which Stan and Patrick then go through as they erase the memories. The employees of Lacuna Inc. also make several comments about the procedure being like mapping during the film; when Joel 'escapes' from a memory in an attempt to stop the process, Stan comments "he's off the map, he's off the map". The computer screen through which Stan has been administrating the erasure shows the spot that previously held the map of memories in Joel's brain as empty. As Doctor Mierzwiak, the owner of Lacuna Inc., comes to the apartment, he eventually finds Joel from an older memory, shown as a similar dot on a picture of Joel's brain, and comments "I don't understand why he's off the map like that". During the sequence of Joel's attempted escape, the camera has shifted between the erasers and Joel, showing him in his childhood memories while the erasers are hunched over their computers, trying to get him back. When Doctor Mierzwiak does return Joel to the map, the camera shifts to Joel lounging in a sink that starts to drain him back to where he was supposed to be.

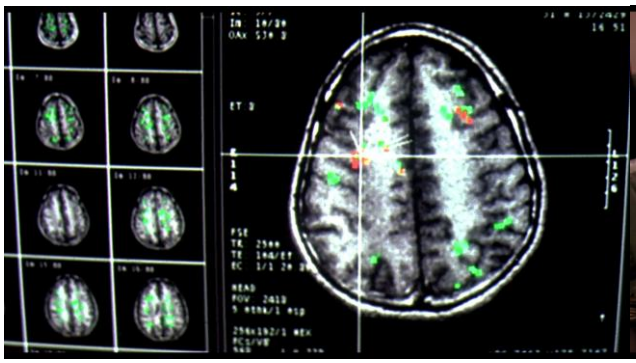

Figure 7. Joel's brains on Stan's screen Figure 8. Joel is off the map

Doctor Mierzwiak's statement that Joel is off the map implies that there is a trail he should be following on the map, evoking a sense of Robert Tally's literary cartography; Joel should go through the end, middle and beginning of the relationship and revisit the spaces that connect to it. To escape from the map, Joel employs cartographic activity; by confining the map temporally and spatially to the time he spent with Clementine and the spaces they spent that time in, he can move to time and space that is outside of it. Joel's mind-image of Clementine helps him with this defining; she suggests that Joel take her to "somewhere where I don't belong". The scene then connects two unrelated memories; the camera jumps between Joel and Clementine on the couch to Joel's memory of a rainy childhood day, where Joel and Clementine both end up in, outside the map.

Figures 9&10. Connecting new and old memories.

While the map of the relationship does not remain exactly private in *Eternal Sunshine*, the spaces it maps for the most part do remain private, in contrast to *The Truman Show* in which Truman whose whole living space was public, as the erasers do not get to see Joel's memories as he is reliving them. However, in the end the knowledge of erasure is not private for Joel; indeed, he does

not even remember it, while his friends receive information about it. The erasure is thus public knowledge to those around Joel, a secret similar to the reality show in *The Truman Show*. The film shows that this knowledge can be and is abused; Patrick (played by Elijah Wood), employee of Lacuna Inc., uses Clementine's files and mementos to court her the exact same way Joel did. Therefore, the while the map remains private, though erased, the erasure itself has a public side which can be used against the patients.

The private side of the erasure, the map of the relationship, and consequently more than half of the film takes place inside Joel's head and is portrayed as a flashback he is experiencing, living through the memories while they are being erased. Therefore, it can be said that the most recurring space in *Eternal Sunshine* is the inside of Joel's head, but for the purpose of mapping the spaces of the film I will focus on the physical spaces of the places recurring in Joel's memories, and also how they reflect the recurring spaces of the film outside the flashback. The most recurring physical spaces are the beach where Joel and Clementine meet, Charles River, the office of Lacuna Inc. and Joel apartment. Joel's apartment is, of course, where most of the film physically takes place Joel is asleep on a pull-out couch in his living room during the whole flashback.

Joel's apartment serving as the physical space of most of the film resonates with Gaston Bachelard's notion of home as a space of remembrance and of going through past events, allowing Joel to "dream in peace" (Bachelard 6). The erasure itself gives him time contemplate in peace what exactly he is doing, and results in him changing his mind about conducting the erasure. The scenes shown in the flashback make the house even more of a recurring space, and a place of not only contemplation. The first important flashback event shown there is the final fight between Joel and Clementine, making the apartment the place of ending, as in the ending of the relationship. However, as the plot goes on, it is shown to more increasingly to occupy the middle place of the story as well; before the erasure, Joel and Clementine spent much time in Joel's apartment, ironically often occupying the very same pull-out bed in which Joel is lying while having the relationship erased from

his memory. Joel's apartment also serves as the place in which the plot shows how their relationship starts going to the direction of the break-up; a discussion they have on the bed has Clementine lamenting that Joel never shares things about himself with her, with him dismissing her. The dialogue and the plot here point out a mental path Joel does not take, the path of being more open about his feelings and thoughts to Clementine. The chronotope of the threshold (Bakhtin 248) is subtly at work here; it is Joel's inability to open up, his inaction, rather than action that starts the process of breaking down the relationship.

I propose that it is Joel's inaction that changes the sense of place of the apartment for both Joel and Clementine. The scenes taking place temporally before Joel's rejection of sharing his feelings show Joel and Clementine as happy; Joel's voice-over narration in scenes temporally after the rejection is remarkably less satisfied, and he starts commenting on things he dislikes about Clementine such as her drinking. The sense of place before the rejection thus was that the apartment was a safe place, a place of love, while after the rejection the apartment starts to feel like a trap, a place one needs to escape from. Clementine all but says it out loud when she comments before leaving to go out the night she breaks up with Joel: she comments "I am crawling out of my skin" while ignoring Joel apparently trying to be funny on the floor. Clementine ignoring Joel's attempt to make a practical joke, something they have enjoyed doing in the apartment before, shows that its sense of place as a funny, relaxed, open place is no more.

In contrast to the change in the sense of place of the apartment, the sense of place of office of Lacuna Inc. in town does not seem to change for Joel before it is completely erased. It starts out as a place of anguish, shown when he first goes there to try and make sense of what Clementine has done, and remains one in his memories when during the erasure he goes through the office repeatedly while trying to find a way out of the procedure. For Lacuna Inc.'s secretary Mary (played by Kirsten Dunst) however, the office's sense of place changes significantly over the film; at the start of the flashback, she is shown to enjoy her work there, partly because there she can be close to Doctor

Mierzwiak who she is in love with. The sense of the office changes for her when she finds out about her own erasure; the feeling of being betrayed is the strongest, and consequently she decides to leave it behind. By contrasting Mary and Joel's experiences the film shows that the sense of place the recurring spaces have are tied to the characters private experiences in the places; as the private experiences differ, so the does the sense of place.

Some private experiences over the film are shown to be tied strongly to certain spaces. Charles River, shown three times in the film, appears to be one such place, shown through Clementine taking her boyfriend's there to try and share a moment. The emotional content of the three scenes contrast very strongly to each other; the chronologically first and last times shows the river as an emotionally soothing place, with Joel exclaiming that he has never been happier. The middle time, when a distraught Clementine takes Patrick there is in sharp contrast to the times with Joel. Even though Patrick uses the exact same words as Joel, Clementine's reaction is very different; she gets angry and only wants to leave. Clementine reacting the way she does shows that the sense of place she has of Charles River is very much tied to her then already erased memories with Joel, and that these memories linger in her physically, causing her to lash out at Patrick. She is clearly trying to recreate memories she shared with Joel; when suggesting places to go to, she only suggests places she has been to with Joel, saying "you want to go up to Montauk with me? … No! Come up to Boston with me. … I have to see the frozen Charles now". That she has such a strong reaction, crying and yelling to Patrick, suggests that while on a cognitive level the memories are erased, and privacy compromised, the computer program that does the erasure can only affect the physical body indirectly. The invasion of privacy, removal of memories, is remembered by the body as it reacts, and it is left vulnerable for not knowing why and to what it is reacting to. Some of the history of Charles River seems to linger in Joel as well; when he goes there the second time, he says how he has never been happier with almost the same words he used the first time he was there, of course not knowing he used those words previously as well. The way the scenes are filmed also contributes to the feeling

of recreation; the couples are in all scenes shot from above as they are lying next to each other on the ice, with the male character telling Clementine how happy he is to be there, the camerawork creating the loop for viewers as well.


Figures 11&12. Recreation of a scene.

The loop is especially pronounced in the farthest place from town, the beach in Montauk where Joel and Clementine meet for the first time, both before and after the erasure. The chronotope of the shore by Cohen is relevant in this instance, as it is a space where people of divergent backgrounds can meet on common ground (661). The film later shows that Joel and Clementine apparently come from very different backgrounds with Clementine working as a sales assistant in a bookstore while Joel appears to be more highly educated, implied when he complains of Clementine's mispronunciations of words and her lack of education. The meeting scenes also mark the beach as a point on the 'map' of Joel and Clementine's love story, the space of the beginning. The fact that Joel goes to Montauk at all after the procedure indicates there are some emotional ties left to the place, creating a sense of place of it for him (Ryan et al. 39); he might not know what those ties are or even be conscious of their existence inside his mind, but his body remembers. The film even foreshadows this in one of its first scenes; when Joel is near the beach house, a female voice is heard, speaking something indistinguishable.

The voice is explained near the end of the flashback of Joel's memory erasure; Joel's mental image of Clementine converses with him in the beach house and ends with telling him to "meet me in Montauk". The lingering memory is thus what drives Joel to impulsively to go to

Montauk. Neal Alexander writes that the sense of place transcends both history and material reality (67); therefore, the emotional attachments that create a sense of place would not disappear even though the memory would, as the ties are essential to the sense of place. The second appearance of Montauk also completes the map inside the story; once it is gone, so is Joel and Clementine's relationship. The first scene of the film is thus tied into the rest of the story, as the plot creates a loop that seems to have a strong spatial aspect; Joel and Clementine meet in Montauk, fall in love and eventually break up only to meet again. The loop always begins in Montauk, on the shore, which is the place for meetings of the shore (Cohen 661). The chronotope of the shore, people from diverse backgrounds encountering each other on shore and of testing limits (Cohen 661), is shown to be relevant in Joel and Clementine's meetings both times. In their first meeting, Clementine pushes not only social boundaries, but also physical ones as she breaks into a beach house, but also Joel's boundaries by trying to make him take part in something he clearly is uncomfortable about. The first encounter is a clearer example of pushing boundaries; Joel and Clementine do not actually talk to each in Montauk during their second encounter there, but rather Joel is testing his own limits by calling in sick and not going to work. Aside from being the place of initial encounters, Montauk is also a place of happiness for Joel and Clementine; in one scene of the flashback they are playing in snow, until Joel remembers the memory is being erased and tries to escape. In this scene, the sense of place of the beach is relaxed and light, as the connection they shared had not yet soured.

As Montauk, and other spaces, appear frequently in memories as well as in the narration happening in the moment, David Bordwell's remark that narration depends on the manipulation of time (74) is quite literal in *Eternal Sunshine*, and the manipulation of time is what expands the map of spaces and gives them new meanings. The manipulation happens, of course, via the lengthy flashback; the beginning of the film is seen in a completely new perspective as it becomes clear that Joel and Clementine are not meeting for the first time, but rather living a loop. The sub-story of the film also shows the same loop-pattern; Mary's affair with Doctor Mierzwiak follows a similar pattern,

as after the affair came to light Mierzwiak pressured Mary to remove her memories of it. However, as with Joel and Clementine, the erasure only appears to set her back in time to the mental space she was in before the affair, and she falls for Doctor Mierzwiak again, repeating her previous behaviour. As Mary finds out about her own erasure, she decides to mail all of Lacuna Inc.'s clients about their own erasures, having decided that the process itself is unethical. As Joel and Clementine receive their files, just about to start their relationship again, they find out about their procedures. It is implied that without Mary's intervention they would simply go the same way they had before, creating the loop where they would repeat their relationship in a similar pattern. However, as they decide to try again at the end of the film it is implied that with the knowledge they could create a new story and avoid the loop.

What makes this loop possible is the disappearance of the recurring places, which happens as Joel's memories are erased and which supposedly also happened to Clementine. I deliberately use the term 'place' instead of 'space' here; the actual physical manifestations of the settings of Joel's memories are, of course, unharmed, no matter how violently they might dissolve in his memories. The destruction of the places inside Joel's head is, of course, a part of the plot as well as part of the overall story of the film. The causal effect of the memory erasure is what leads to the films beginning in the first place, and the temporal and spatial aspects of Robert Tally's definition of literary cartography are exemplified in *Eternal Sunshine* by showing the beginning, middle and end being tied to specific places. The temporal aspect is very concretely tied to the spatial one as the space of beginning is shown to be recurring; the beach in Montauk. The destruction of the mental map of the relationship should, according to Doctor Mierzwiak, allow Joel and Clementine to move on their lives, but as the film shows them only making similar choices again, as Mary does in the sub-plot, it is implied that removing the mental map only leaves the characters to the point where they were before the erasures, and that to move on they need to have the whole map of their lives, not only parts of it.

However, while most of the sense of place disappear along with the memories, a physical aspect of the sense of place remains. Joel and Clementine feel drawn to the places where they spent time together, and Clementine is shown to be physically affected by Joel's erasure: when their first time in Charles River is being erased, Clementine is having an anxious breakdown, telling Patrick "I feel like I'm disappearing". Following the disappearance of places, the mental map of Joel and Clementine's relationship disappears as well. However, the scenes in Charles River and Montauk imply that even though the memories and the places are erased physical side of sense of place remains, compelling Joel and Clementine to return separately to the places they frequented together; when going to Montauk in the beginning of the film Joel says he "ditched work today. Took a train up to Montauk. I don't know why. I'm not an impulsive person".

The effects of losing parts of memory and thus having less knowledge about oneself than those around one could, as Doctor Mierzwiak mentions in the film, be seen as akin to experiencing a blackout after a night of heavy drinking. Going through the recurring spaces of the film exemplifies that Joel and Clementine giving up parts of their memories means they give up a part of their identity; since their memories associated with the spaces are gone, they have no idea why they feel physically drawn there and repeat their previous behaviour. That they are drawn to the places does, however, shows that the memory erasure technology affects privacy on a mental level, creating secrets of the patients own memories and leaving the patients physically vulnerable to exploitation, as shown when Patrick uses Joel's mementos to ease his own relationship with Clementine. The remaining sense of place also implies that the erasure is not as effective as Doctor Mierzwiak claims it is, and thus he compromises his patient's privacy.

In both *The Truman Show* and *Eternal Sunshine,* the violations of privacy affect the violated on a very personal level; all the spaces in Truman's life are public, while Joel and Clementine are left vulnerable to exploitation especially in the very spaces they have removed from their memories as shown in Clementine and Patrick's interactions. However, the violations of privacy

happen in different ways. In Truman's life, the physical spaces are most affected, while Joel and Clementine's minds are the primary sufferers. In both cases the restrictions of privacy come from above; Christof and Doctor Mierzwiak are the ones in control of the spaces and of how the story will go.

Chapter 4. Storytelling Strategies: Mapping Versus Touring

Mapping the Story from Above

It's all true. It's all real. Nothing here is fake. Nothing you see on this show is fake. It's merely controlled.

Marlon, *The Truman Show*

Invasions of privacy and secrets leaving one vulnerable to exploitation is a theme in both *Eternal Sunshine* and *The Truman Show*. However, in the latter there is really only one secret, the reality show, and it is only kept from Truman. Truman's life is public knowledge to the world, and especially to Christof, who is ever watching from above. As shown in the previous chapter, the story of the film *The Truman Show* works on two distinct levels: the level of Truman and his life as he experiences it and the level of Christof mapping the story of "a life" that he is trying to tell with the reality show, effectively lifestreaming Truman's life to the fictional audience around the globe. As per the two levels, the film too has two different approaches to how the storytelling unfolds. Truman's life is portrayed through touring; even though he is not for the most part actively narrating the film, the film follows him navigating Seahaven, which is his "expanse to be traversed" (Ryan et al. 38) and showing it largely from his perspective, with the viewers having the additional information of the reality show. Conversely, Christof exemplifies the mapping strategy of storytelling best shown by his chosen location on the set of Seahaven, namely the fact that he chooses to live and work above it.

Over the course of the film numerous occasions of Truman going from one place to another showcase him touring through the story. First, Truman unknowingly is inside the studio, and traverses the familiar paths he has there. Going, of touring, is present for example in the way he moves around Seahaven every day to go to work, as when he is driving the camera shots are framed so that he is shown from the inside of his car, shot from the camera filming the reality show. The reality show is essentially doing video vérité voyeurism through this touring, trying to present unmanipulated

realism to the fictional audience. The framing of the shot is a way of making Truman's lack of privacy visible to the viewers of the film, a reminder that the fictional audience is watching too. In the beginning of the film, the fact that Truman only stays inside the town of Seahaven is what marks the boundaries in space; the borders of the town are the borders of the story, with the world outside it the quite literally unknowable space. Seahaven is also marked as the space for social interactions, of which Truman has many, starting from his wife to his friends and acquaintances. The conversations Truman has with his friend Marlon are especially interesting considering de Certeau's notion of marking boundaries in space; as Truman speaks of wanting to see the world outside Seahaven, Marlon tells him that Seahaven is the best place in the world, marking Seahaven as the legitimate and familiar space, while the world outside it is the alien exteriority (de Certeau 126). This contrast of familiar and unknown can be related to the contrast between public and private too; if Truman ever left Seahaven, a public place, he would most likely have a chance at a private life in the world outside. Thus, the familiar is public, while the unknown is private.

Figure 13. Truman driving

Marlon and Truman's conversation also marks boundaries in the space; on one hand, as Truman is the unknowing star of the show, the exterior of the studio is quite literally inaccessible to him, as the film shows Christof facilitating ways to keep Truman on the island, creating Truman's fear of water to make a physical boundary for him. Marlon, on the other hand, is an actor hired to play a part in the show and would presumably be allowed to leave if he wanted to and mentions that he has left Seahaven and spent some time during a summer working outside of it. The conversation

draws the boundary of movement for Truman at the border of Seahaven, while for Marlon it extends much further, encompassing potentially the entire world. The physical and social boundaries mix here; because of his fear of water, the sea marks a physical boundary for Truman, while his status as the star of the reality show marks a social boundary that prevents him from leaving, unbeknownst to him. The time shared with Marlon and other ever-present people in Truman's life function as creating the frontier (de Certeau 126-7), the legitimate space of occupation and the space in which Truman lives, with Truman and Marlon's conversations therefore being an example of the "third element" (ibid.) that mark the boundaries.

However, over the course of the film, as Truman tours Seahaven and discovers the truth about it, he also expands the social and physical boundaries. The social boundaries are expanded by seeking out contact with new people. Meeting Sylvia is the metaphorical bridge; as she tries to let Truman know about the reality show, she is trying to introduce him to something he has never known before, the world outside the studio. Later the bridge is portrayed both literally and metaphorically; while trying to leave Seahaven with Meryl, Truman literally crosses a bridge out of Seahaven, at the same time crossing an imaginary one since leaving Seahaven is unbeknownst to him all but forbidden to him. The bridge (Figure 14) is shown to cross over water, Truman greatest fear, cinematically presented through Truman nearly having a panic attack just sitting in the car in front of the bridge.

Figure 14. Panic attacks in car.

Though Truman is eventually taken back, it happens only after an actor on the other side of the bridge slips and calls Truman by his name; the actor's slip again confirms to Truman that

something is odd in his life and intensifies the feeling of being watched, of being in public. After this, being taken back to Seahaven and physically and metaphorically re-crossing the bridge gives Truman more courage to face the oddness of his environment; in de Certeau's terms, coming back to Seahaven reintroduces the alien, the weirdness Truman notes before crossing the bridge. Notably, it is only after coming back that he acts to change his life, as opposed to only talking about leaving Seahaven as he did before. The act of crossing a bridge empowers Truman and he can change his life.

The changes Truman makes in his life can be seen as being not only a product of him touring across the boundaries marked from above, but a result of his own cognitive mapping, of examining how important he as an average insurance salesman should be in the society of Seahaven. Truman realising that Seahaven revolving around him does not exactly make sense is a direct result of this cognitive mapping; he is only one person, so why should the whole town revolve around him? To his knowledge, he should not be special in any way. In fact, he sees his life as quite unremarkable. The cognitive mapping he does thus leads to the realisation that he is given much more importance by the world around him than his place in the society should merit. After all, if he is not important, why would the townspeople not be upset when he does something strange, such as hitting a man with a briefcase (Figure 15)?

Figure 15. No one cares?

While Truman does the cognitive mapping from Seahaven's ground level, the other level of storytelling, the mapping, is shown through Christof. Christof's mapping differs from Truman's cognitive mapping in the sense that cognitive mapping is Truman's way of examining his

own position socially, at the same level as the others, while Christof's mapping is done from above and affect other's than himself. Christof's mapping is for example shown in how he chooses to live in the studio, on the 221st floor (Figure 4), giving him a view of Seahaven that is both elevated and static as it is implied he almost never leaves the studio. Over the course of the film it is shown that Christof knowingly manipulates the studio and other actors to get Truman to go along the; he is, despite claiming to the contrary, writing Truman's life for him. Christof's mapping and writing of Truman's life combined with the way he constantly presents it to a networked audience is essentially a form of lifestreaming (Marwick 208) Truman's life; it may not always be "Shakespeare", but it is not unedited either. When Marlon is telling Truman he found his father, the camera shifts between Christof in the studio and Truman on the bridge, and Christof is shown to be directing, choosing angles, deciding when to zoom and when to add music; he is strategically editing the reunion for the fictional audience, after writing it to the show.

Christof's mapping and lifestreaming Truman also invades his privacy, shown most notably in Truman's relationship with his wife Meryl. In the scene of their first meeting, camera shifts between Truman and Sylvia, who had been making eye contact, until Meryl literally bounces on Truman who loses focus. The camera stays on them as Meryl apologises for falling on Truman. The next time camera shifts back to where Sylvia was, she is gone although her bag remains, suggesting that someone took her quickly away. As the film shows that all the actors are directed in their actions by Christof it can be surmised that Christof chose Meryl for Truman, mapping the relationship into the show from above and reducing Truman's privacy, part of which is should be the freedom to choose one's own relationships (Gutwirth 12). Another example of this kind of mapping is shown after Meryl leaves Truman, and Christof says that "a new romantic interest will be introduced" and that he is "determined television's first on-air conception will still take place". Meryl and Truman's argument is also a prime example of how Christof employs video vérité voyeurism; the perspective shifts between Meryl and Truman, showing them through small cameras such as the one in Meryl's

necklace to portray the fight as realistically as possible. Christof in his quest to capture a human life on screen is thus invading Truman's privacy, his right to choose his own relations, for artistic value of presenting a true life. The way the town is choreographed around Truman's daily life is also an example of Christof's mapping; everyone in the town has their own spot from which they start their day when Truman comes, and actors perform these actions on a loop, which Truman notices later in the film.

The town being choreographed around Truman, mapped to revolve around him from above, resonates with Michel Foucault's theory of panopticism, of being aware of possibly being watched and as a result acting according to the rules; the actors are all policing themselves to act the way it is expected of them to uphold the illusion of Truman's life not being a reality show. In the beginning the film, the panopticon only truly works for the actors; they know that they are constantly visible to Christof and others of the team that keep the show running. Over the course of the film as Truman becomes aware of being watched the panopticon applies to him as well. Christof and other members of the team are thus the ones who are the invisible observers. Christof and the team are also the power that makes the actors continue acting, and the power that keeps Truman from having privacy to choose his own relationships and to establish himself. Christof is the person with the ultimate power on the show, as his word is the one everyone follows seemingly without problems, and as the one with the absolute power he is nearly never seen by the public or the actors he observes.

Being in the position of the powerful observer, Christof strongly believes in the illusion he has created. When questioned by Tru-Talk's host about why Truman has never before come close to discovering the true nature of his world, he answers "We accept the reality of the world with which we are presented. It's as simple as that", and later to Sylvia, "He can leave at any time. If his was more than just a vague ambition, if he was absolutely determined to discover the truth, there's no way we could prevent him. I think what distresses you, really, caller, is that ultimately… Truman prefers his cell, as you call it". The cell is Seahaven, and Christof is essentially saying that Truman is the

only one really keeping himself in the cell. Christof does not, however, take into account all the things he has done and keeps doing to prevent Truman from leaving. For example, when Truman tries to go to Chicago, the bus mysteriously breaks down presumably on Christof's orders. Christof believes that what keeps Truman in Seahaven is the Foucauldian power of the panopticon, of conforming to the expectations of those watching, when for the large part it is his own enforcement of the rules. Christof primary motivation for enforcing the rules appears to be what he perceives to be the value of the show; he believes he is providing comfort and reality to the audience and appears to be indifferent to the way his mapping of the show invades Truman's privacy.

However, the film shows not everyone values the show as much as Christof; the show has gone through attempts of infiltration and exposing the public nature of the show to Truman by outsiders in its years. The attempt closest to success comes from the inside; Sylvia attempts to break the power structure, the panopticon of the show by trying to take Truman outside the range of the reality show, shown to both audiences through the reality show's camera that follows them when they together sneak out of the library. The security of the show quickly removes her from the set before she can do more than plant a seed of doubt into Truman's mind, showing that the Christof is ready to deal with whatever and whoever is threatening to upset the balance of the show and bring to light the forced publicity of Truman's life. Christof's goal, then, is to keep up the public nature of the show and to keep mapping it.

Figure 16. Infiltration!

Figure 17. Sylvia's attempt thwarted.

Christof's mapping is however threatened by Truman's touring, which almost takes him outside the bounds of Christof's mapping; on the level of the film's story, Christof's mapping is influenced by Truman's touring. As Truman refuses to let go of the idea that his father is alive after seeing his father's actor on set, Christof writes Kirk back into the show, saying that "since Kirk started this whole crisis in Truman's life I came to the conclusion that only he was the only one who could end it". By writing Kirk back to the show Christof essentially keeps mapping Truman's life to confine him within the public sphere where he can be controlled. It is, then, Christof's mapping of the fictional story that creates the boundaries for the fictional reality show; as Christof does not want Truman to go outside Seahaven, he focuses the story of the reality show on Seahaven, "founding" (de Certeau 125) the space for social interactions.

The film's plot can also be seen as consisting of crossings of several boundaries. The first boundary crossed is Truman questioning his life and the odd events that take place in it almost daily, starting from the way Meryl acts. As the show runs on ad revenue, Meryl is often the character who has to do product placement, which leads to her often sounding out of place in a normal conversation. Truman's questioning, and crossing an invisible boundary of not accepting the oddness is what drives the plot forward. Although touring is done from Truman's perspective, the actual audience has more knowledge than him and thus the viewers have a unique subject position as Edward Branigan notes films do (4). What Truman then sees as oddness in Meryl's behaviour makes more sense to the actual audience than him, showing the comedic side of the film.

Figure 18. Meryl product placing

As mentioned earlier, Truman expands the boundaries of the space through his touring. The boundaries that he expands are, however, set in place by Christof through his mapping. Christo then has created Seahaven to be the frontier, the legitimate space, with the rest of the world acting as the alien. However, it is worth noting that Christof himself does not exactly live in the legitimate space, as he does not live in Seahaven but above it in the studio, and that he is actually in a way alien to the town of Seahaven, as he never goes there himself. The times he is shown to interact with Seahaven he is shown to do it from an elevated perspective, either manipulating the weather in likeness to a god or feeding the actors their lines to direct Truman to where Christof wants his life to go to.

Truman touring over the boundaries set to him by Christof is a way for him to move from public to private; by going where Christof does not expect him to, such as sailing near the end of the film, Truman moves outside the vision of the forces that are controlling his life. The fact that Truman does not know that his life is being monitored, but merely suspects it, is what allows him to try and move beyond it. In Foucault phrasing, the knowledge of being watched makes one act according to the rules (201); however, Truman does not have knowledge of the cameras like the actors on the show do, and he only suspects he is being watched. Thus, the suspicion but lack of knowledge puts him in the position to act against the rules; he notices that when he is "being spontaneous" he is harder to follow. Only by touring outside the boundaries and acting unexpectedly, such as trying to leave town with Meryl, can he temporarily disrupt the power of the panopticon and avoid being followed. The touring eventually takes him completely outside the vision of Christof and the public as he chooses to leave the boundaries of Seahaven for a private life.

Over the course of the film it is in many instances the social interactions between the characters that brings the space alive, and as Georg Simmel notes, the spatial boundaries of Truman's life, being contained in Seahaven, are presented socially in how Truman can only interact with people who are in Seahaven. However, many the social interactions Truman has with the actors on set contain

elements of strangeness, of being both near and far, being with the group but not a part of it; most notably Truman and Christof showcase some of this strangeness in the film. The strangeness in Truman relationships is shown in how he has several interactions a day with people he has barely any social relations to, something noted by Allen to be common in city life (58). Truman's lack of actual social relations comes not from not knowing anyone, but rather the fact that everyone he interacts with are paid actors. As the relationships with everyone around him are based on omitting the knowledge of the reality show, an inherent falseness exists in all of his interactions with people of Seahaven. The falseness in Truman's relationships comes from the privacy he lacks; as he has no freedom to choose his own relationships, the ones forced on him are stilted. The actual audience of the film is subtly reminded of Truman's relationships not having been born naturally throughout the film by the reminders of the reality show, such as Meryl breaking the fourth wall to product place and the visibility of the cameras of the reality show.

It is indeed the inherent falseness of Seahaven that causes strangeness to be present in all of Truman's interactions. As literally everyone else in Seahaven are in on the secret of the reality show, are in on the publicity, they have a social distance to Truman while being physically in the same space. Truman in the film occupies the position of a stranger; near in spatial sense but far in social sense (Allen 57). He is, for example, near Meryl as they live together, but Truman not knowing about the reality show places him in the position of a stranger in relation to her and allows him to question her odd behaviour. This is showcased in their final fight before breaking up; as Meryl starts product placing, Truman asks "What are you talking about? Who are you talking to?" From his perspective the way she speaks makes no sense, but everyone else knows she is completing her duties as an actress in charge of product placement, even though at the same time she creates distance between herself and Truman.

The social distance present in the reality show is extremely hard, almost impossible for others to break; the ones who try are taken away by the shows security almost immediately, as is

shown with Sylvia when she tries to expose the lack of privacy. It is also worth noting that that the spatial boundaries laid for Truman in Seahaven are created subjectively by Christof, and that it is through his will that Seahaven and the reality show exists. Due to his stranger-like position on the show as the unknowing star, Truman can question the actors, meaning that he is more likely to point out when some conversations sound rehearsed or stilted. For example, he questions Meryl's speeches about products and points out they do not fit into normal conversation, which is true as they are product placement meant to create income for the reality show. Therefore, Truman's position as being near the actors but separate from them makes him question the oddness of their actions; the actors know where the oddness comes from, so they do not need to question it.

The relationship between Truman and Christof has its own degree of strangeness, but also the reversal of it. It is Christof who has drawn the boundaries of life and forced the publicity on to Truman through his scripting of the show. He has decided that the spatially, Truman's life will only be the studio; the world outside is out of bounds. Christof has placed Truman in the position of the stranger, near others in the physical sense but far in social sense, but curiously enough seems himself to occupy a reversed position of the stranger, at least in his own mind. Christof is physically far; he lives high above the town of Seahaven and is never physically shown outside the operation centre of the studio, choosing to stay there even to converse with Truman to try and convince him to stay at the end of the film. He does, however, have a birds-eye view of Seahaven and by extension Truman, and demonstrates over the film a mix of indifference and involvement in trying to direct Truman's life. The indifference is that he is not concerned with Truman's wants; Christof facilitates ways to keep him on the island to keep the show running, in spite of his will to leave and explore the world. The involvement stems from the indifference; presumably all significant events in Truman's life are the result of Christof's involvement, starting from his father's death and continuing all the way to who Truman marries.

Yet he seems to regard himself as being close to Truman socially, claiming to even know Truman better than he knows himself. He thinks he knows what is best for Truman, and the camerawork of the film supports the idea by portraying him in a god-like position, showing him looking at the town from above. The god-like position is demonstrated for example in the last scene of the film when Christof and Truman have a conversation. Truman never sees Christof; when the camera films from his perspective, it shows that he only sees the sky and hears a voice coming from an undetermined source. Christof's god-like position is also exemplified by how he has the absolute control of the elements inside the studio; the operator of the weather machine, though reluctant to cause a storm, does as Christof tells him to do, and when he hits his limit, Christof is ready to use the machinery himself to nearly cause Truman's death. The strangeness of the relationship comes from Truman's side; although he has never met Christof, he has spent his whole life in what is essentially a creation of Christof's. All major events of his life have been facilitated by Christof, so Christof has had a physical effect on his life and in a way has been close to him. The social distance that exists for Truman comes from Christof's decision to work from behind the scenes. Christof feelings of what appear to be akin to fatherly love cannot be reciprocated as Truman does not even know he exists until the very end of the film. The ending showcases the social distance between the two characters; Christof thinks he knows Truman, and in his mind Truman would not want to leave Seahaven. Truman shows this belief to be wrong by leaving, showing that socially, Christof did not understand Truman as well as he thought he did.

Overall the lack of privacy forced on him by Christof's mapping affects every aspect of Truman's life. He has no freedom to leave Seahaven or to truly choose his own relationships, and all the relationships he has have a sense of strangeness in them due to the other person knowing more than he does. However, by touring outside the boundaries of Christof's mapping and the panoptic power it sets up for him Truman can take control of his life. Mapping and touring in *The Truman Show* thus represent opposites: mapping represents publicity while touring represents privacy.

Mapping and Touring in Personal Memories

Joel. I have another idea for this problem. This is a memory of me. The way you wanted to have sex on the couch after you looked down on my crotch. Joel, the eraser guys are coming here, so, what if you take me somewhere else, somewhere where I don't belong, and we hide there 'til morning?

Clementine, *Eternal Sunshine of the Spotless Mind*

At first glance, the storytelling strategy most applicable to *Eternal Sunshine* is the touring strategy; however, like in *The Truman Show*, there is a strong element of mapping in the erasure procedure that sets boundaries for Joel and the erasers to enforce the boundaries of where he can and cannot go. The basic elements of touring are present at all times in the film in how the camera follows Joel as he moves from one space to another. Another element of touring is the way Joel narrates the spaces he goes to, such as telling Carrie and Rob that he "walked over to Antic Attic, you know, to get her something, I thought I'd go over to work to give her an early Valentine's" at the same time as the camera shows him going to the flea market and to Clementine workplace. However, the story also has some less obvious aspects of mapping in it, mainly the fact that as Joel tours through the memories, he has the knowledge of what is happening and presumably, the knowledge of what memory will be erased next, as he knows the end. The presupposition of knowing the map is thus present. However, an outside force similar to Christof enforcing the map is present; Doctor Mierzwiak and the erasers are present to make sure that Joel finishes the erasure.

Even from the very start, *Eternal Sunshine* starts telling the story as if it is a tour. As Joel wakes up at the start of the film, the camera following him and his voice-over narration describing his life and the path he decides to take, following him as he is going to work and instead decides to go to Montauk. The indication of going, the mark of touring according to de Certeau (119) is present in how he makes his way around; he has destinations in mind, such as when he decides to go to

Montauk. The film very strongly, even in the beginning, takes the perspective of Joel; he narrates his inner thoughts to the viewers, revealing his insecurities and desires, thus marking the film's space as the space of specifically Joel's story. The camera being unsteady as if real life is being filmed instead of a movie contributes to the feeling of touring; the viewers are given the perspective of Joel as the camera follows him, seeing what he sees and also seeing his desperation when he changes his mind about the erasure.

Figure 19. Second first meeting.

The touring strategy takes a more personal aspect once the flashback sequence of the film starts. As the tour moves to take place inside Joel's head, the space of the story also becomes more questionable; what is "the expanse to be traversed" (Ryan et al. 38)? I propose that the 'space' of the tour in this case is not exactly physical, but rather the relationship of Joel and Clementine, and thus consisting of both time and space with the emphasis being on time, as the flashback is tied more to time than to place due to showing events in the past. The time aspect of the touring is made evident in the break-up scene of the flashback. As the scene starts, Joe whispers that this is the last time he saw Clementine; by the remark he grounds the scene and the events to have a specific importance because of its relation to time. His narration is also a way of guiding the viewer through the scene and simultaneously revealing story information, mainly laying ground for the reasons why Clementine did the memory erasure. The time-related aspect of the tour is also shown in a scene at a Chinese restaurant where Joel's narration places the scene in November of 2003. Through the

narration revealing the date of the dinner, the tour is shown to be going backwards; the film starts on Valentine's Day of 2004, as revealed by Joel's narration.

The mapping aspects of the film are made evident by Joel goes off the map that the erasers are trying to erase, meaning that while he is touring, the erasers are mapping. As established in the previous chapter, Joel tries to hide Clementine in his childhood memories, and when trying to hide her he goes "off the map" as Stan proclaims. The mapping from outside is made evident in how the camera cross-cuts between Joel and Clementine in the memories trying to outrun the erasure and Stan in front of his computer 'chasing' them, commenting "you can run but you can't hide". However, the presupposed knowledge of the map, how the relationship will go, is what allows Joel to successfully avoid it for a time, to run and hide.

Furthermore, the way film shows Joel realising he can try to affect the erasure from inside is remarkable; it is Clementine, inside the memories, that suggests he hide her "somewhere deeper, somewhere really buried". The significance of Clementine being the one to suggest it lies in the fact that it is not Clementine at all, but rather Joel's mental image of Clementine; therefore, the conversations Joel has with Clementine that are about the memory erasure are in fact only with himself, as he obviously never had those with her. Joel appears to need someone with whom he can bounce ideas, or if there is no one, to project his ideas of what to do to someone with perspective other than his own to have a better view of his situation. Joel's objective perspective is akin to cognitive mapping, of mentally establishing his situation in the structures of the failed relationship. By taking the objective perspective, can see beyond his immediate hurt; he remembers the good times with Clementine, such as lying in bed and Clementine telling him to "never leave me", and lying on Charles River and telling her "I could die right now, Clem. I'm just happy".

Figure 20. Good memories.

However, Joel's touring to his other memories is overruled from the outside; I propose that Doctor Mierzwiak has the most map-like perspective in the film, not unlike the position Christof occupies in *The Truman Show*, although Doctor Mierzwiak does not even see the events. What he does have is the power to steer the direction of events; as Joel goes off the map, it is in Doctor Mierzwiak's power to steer him back to the path laid out by the map. He uses a computer program to go through all of Joel's memories shown in the film as the same program as the one that mapped the relationship but without the dots that signify memories. When Doctor Mierzwiak locates in which memory Joel is, he, similar to Christof accessing the weather program, only needs to press a button to return Joel to the pre-laid erasure path (Figure 21). Doctor Mierzwiak only needing to push the button also contrasts him with Christof's position; Christof has a very personal interest in directing Truman to a certain direction to keep the show running, while Doctor Mierzwiak's interests are more professional, as he puts Joel back to the map to complete the erasure, with no discernible personal interest other than professionalism. Christof's external point of view is thus clouded by his subjective desires, while Mierzwiak remains as more of an objective outsider, as he has no personal interest in Joel's erasure.

Figure 21. Joel's whole mind laid out

Doctor Mierzwiak and the erasers as the external outsider and the ones who enforce Joel to go through with the erasure can be likened to the central power in the panopticon; they are not seen by Joel, but he knows they are there. In Joel's memories, Doctor Mierzwiak becomes to represent the power behind the erasure, evident in how when Joel decides to try and stop the erasure, he tries several times to seek out Doctor Mierzwiak to ask him to cancel the erasure. Doctor Mierzwiak and Stan can, however, follow Joel when he tries to tour outside the map with the aid of technology, hooking another computer to the one that is doing the erasure, and force him to comply with the rules of the erasure with a press of a button. Doctor Mierzwiak can even access all of Joel's memory with his computer, and thus has an even better birds-eye view than Christof in *The Truman Show*.

Joel's touring in *Eternal Sunshine* and going outside the boundaries of the map of his and Clementine's relationship can be seen as him trying to escape the power of the erasure by touring. When Joel tries to drag Clementine to a safe place as the memory dissolves around him in a drive-in movie theatre, the camera follows him through several locations such as office of Lacuna Inc., which Stan comments is "a memory that we've already erased"; he is able to follow Joel's flight on his computer. Thus, Joel touring into his older memories portrays him trying move to a space that is outside the field of vision of the one looking; as already discussed, he needs to take Clementine somewhere she does not belong to, such as his childhood memories. Unfortunately, completely escaping the vision of the erasers is not possible in *Eternal Sunshine*; since Doctor Mierzwiak has

access to all of Joel's memory through his computer, Joel is in the end forced to live through all his memories and their disintegration.

As the erasers have the power to force Joel to go through with the erasure they also reduce Joel's privacy, as after the erasure outsiders know more of his life than he does; unlike in *The Truman Show*, not even touring outside the map enforced from above is enough to lead to privacy. The one's with the power are too powerful to escape, as the film shows; even though Joel retreats to his childhood memories, Doctor Mierzwiak has access to all of his memory and can thus find him. In an interesting contrast to *The Truman Show*, where the inside of Truman's head was the only place in the whole of Seahaven Christof could not see into, the inside of Joel's head has no place Doctor Mierzwiak cannot find. The panoptic elements of *Eternal Sunshine* are in this respect even more intrusive than Christof's position in *The Truman Show*; Joel cannot, during the erasure, have privacy inside his own head, and after the erasure his personal privacy has diminished, as others know more about him than he does.

However, even when going outside the relationship's map and taking trying to take more of an outsider's perspective, touring element of being in the position of the goer makes the characters re-live the feelings of the memory. The film shows this several times; first in the break-up scene, Joel tells his memory of Clementine that he is happy he is having her erased because she hurt him by doing it first. When the tour gets to the happier memories, Joel changes his mind and decides he wants to call off the erasure. The scene in which they are off the map, in Joel's childhood, shows the re-living perhaps most strongly; though Joel is for the most part shown physically as an adult, though in his childhood pyjamas, he very quickly starts acting like a child towards Clementine, who in the memory has taken the place of Joel's mothers friend. The camera plays with depth perception to achieve the illusion that adult Joel looks smaller than Clementine, who again acts as the part of Joel's brain that tries to have an objective perspective; she reminds him of how he wanted to have sex with her in the memory which they left.

Doctor Mierzwiak's position as the objective mapper who is only trying to finish the assignment he has been given is thus contrasted to Joel's very close and personal position; as he is outside the memories, he has an external position. Doctor Mierzwiak's external position can also be seen in his sub-plot with Mary, as after his wife found out about his affair it is implied that he pressured Mary to remove her memories of it, while he kept his own. He thus kept himself outside the procedure, only he knew the whole truth and could assess the situation.

Figure 22. Calling it off, diverting to….

Figure 23. …memories inside memories inside…

Furthermore, as the relationship marks the boundaries of space to be the places where the relationship happened and to the time when it happened, it can be said that the relationship creates a field for social action, a mark of story according to de Certeau (125). The relationship and all the time and space it entails would be the frontier, the legitimate space, tying in to de Certeau's idea that it is contact between characters that create the frontiers (127) as contact between Joel and Clementine creates the whole story. The bridge, a metaphorical construction in the case of *Eternal Sunshine*, is closely related to time, as in the film the erasure of memories acts as the bridge, the alien; by purposefully forgetting the whole relationship, both Joel and Clementine are going out of bounds of the frontier. Cinematographically the time-bridge is presented as Joel's going to the office of Lacuna Inc.; the first two times, Doctor Mierzwiak looks like himself, but the third time his facial features are missing, and the sounds of dialogue is distorted. The time after the erasure when Joel and Clementine meet again could also be called part of the bridge, the exterior, since it happens outside the social boundaries of their first relationship, while they are also creating a new frontier for a new

relationship, tying to Simmel's study of how social groups subjectively lay boundaries of interaction (141). Interestingly, the way Joel changes his mind about the erasure during it can be seen as him seeing the frontier in a different way, while still in the process of crossing the metaphorical bridge, the erasure, for the first time.

However, the re-crossing of the bridge is caused by Mary's actions; as she mails Joel and Clementine's files to them, she is instrumental in re-introducing the alien to the frontier. Mary is in fact making both Joel and Clementine aware that there is a frontier in the first place. As they become aware of the old frontier's existence they also see it from a new perspective, and it is implied that the knowledge of crossing and re-crossing the bridge is what has the potential to liberate them and to stop them from touring the relationship the same way again and again. The re-crossing of the bridge and becoming aware of the past then acts like crossing a boundary in the plot, bringing the film to a close. Of the boundaries that are crossed over the course of the film almost none are actually spatial, even though the spatial aspects are what seems to remain even after the erasure as both Joel and Clementine make their ways back to Montauk, and later to Charles River. The boundaries crossed that move the plot forward are nearly all social and time-related, as the characters remove romantic relationships and events from past from their memory.

What is more, Clementine's decision to erase all her memories can be seen as a decision to reject the position she has had as Joel's girlfriend, and thus as rejecting Joel. By rejecting her position, she tries to remove the social boundaries that came along with it, evident in how after the erasure she quickly starts a relationship with Patrick, and Joel's removal of memories is meant to do the same. However, the erasure does not seem to completely remove the boundaries, as both Joel and Clementine keep going back to the spaces that were enclosed by their relationship. What the film shows from Clementine's perspective suggests that she too is trying to unconsciously tour the memories she has erased, as she is shown to unconsciously try to recreate the erased memories with Patrick, and that she is still feeling the emotional strain of the break up, telling Patrick "I'm lost, I'm

scared, I feel like I'm disappearing. My skin's coming off, I'm getting old, nothing makes any sense to me". That Clementine feels the effects of the erasure in her body though it is removed from her mind suggests that the erasure affects only the boundaries in mind, leaving the body vulnerable.

The body remembering even though the mind forgets shows a new variation of strangeness to the new relationship Joel and Clementine start building. As they get reacquainted, they are physically close but the emotional and social closeness is lacking; they quickly start spending time together, but the emotional bonds they used to share are gone. Overall, traces of strangeness enter the relationship even in the first try. In the beginning of the relationship Joel thinks Clementine will save him from his dull life, as he finds her exciting and different, describing her allure as "amazing, burning meteorite… will carry you to another world where things are exciting". This is an example of how Joel thought the relationship could have something unique, and that it would be different from the relationship he had with Naomi, the woman he was living with when he met Clementine.

However, the uniqueness of the relationship does not last and the social space Joel and Clementine build for themselves shatters. Nearing the chronological end of the relationship, there is a moment of discord, a miscommunication. As Clementine laments that Joel does not share enough of his feelings with her, he brushes her off and angers her, after which their communication is shown to be strained. This miscommunication is the moment when the passion and feeling of uniqueness disappears for Clementine, and then she starts to feel trapped, which she says happens to her in all her relationships. The relationship, with its good and bad parts, starts to feel like every other relationship, and Joel presumably just like every other man. For Joel, from whose viewpoint the story is told, the relationship starts to feel different too; by the chronological end of the relationship, Joel and Clementine are virtually strangers to each other. His voice-over narration in a scene chronologically after the miscommunication highlights this distance as Joel asks himself "Are we the dining dead?" at the same time as the camera shows his impassive face, the implication being that

even though they are close to each other physically, mentally and socially they are far away from each other due to lack of communication.

Overall the touring, following Joel through his memories, shows that in *Eternal Sunshine* there is no real privacy inside one's own head. The mapping aspect of the film, embodied by Doctor Mierzwiak and his employees, is the power that erases not only memories but also privacy, as after the erasure Joel knows less about himself than those around him. In a way Joel indeed has even less privacy than Truman; even with presupposed knowledge of what memories the erasure touches, Joel touring to memories not connected to the erasure cannot take him outside the boundaries of the eye watching him the same way Truman could.

Chapter 5. Cultural and Personal Memory

The Collective, Cultural Memory Created by a Reality Show

We've become bored with watching actors give us phony emotions. We're tired of pyrotechnics and special effects. While the world he inhabits is, in some respects, counterfeit, there's nothing fake about Truman himself, no scripts, no cue cards. It isn't always Shakespeare, but it's genuine. It's a life.

-Christof, *The Truman Show*

Even though "The Truman Show" invades every aspect of Truman's life and deprives him of privacy, from its very beginning Christof presents it as more than just another show on television, wanting to present "a life" in it's true form. Over the course of the film, the effects of the show are shown affecting both Truman as well as the worldwide audience following him; in the world of *The Truman Show*, lifestreaming, ongoing representation of Truman's private life and his personal memories are a part of popular culture on TV, and due to the scale of the reality show, is part of collective memory that provides some kind of connection to people all over the country and even the world. Christof's comment that the show "isn't always Shakespeare" evokes the same sentiment; not everyone has read Shakespeare's works, but to many it still means something, just like the reality show he has created.

The reality show being part of connecting collective memory is made apparent early on in the film by showing the fictional audience of the reality show; the flashback explaining Sylvia to the actual audience happens on the television screen at Truman Bar, where the bartenders comment on the show. Especially prominent about the fictional audience is the way they have organised over the nearly thirty years of the show's run; one of the most frequent establishment of fans shown is Truman Bar where fans gather to watch the show, and where the bartenders gossip about the show while working. It is clear that the viewers of the reality show have a community, and what creates this community is their shared love of the said reality show, and thus they have experiences in

common. An example of these experiences is where they were when Truman took his first steps, which “220 countries” tuned in for. The reality show presented by the film could, however, be seen as being an opposite of Pierre Nora’s sites of memory, as while it does create a sense of community for its viewers, the reality show itself is not symbolically standing in for anything significant for the community. Remediation of memories, of showing them again and again, is also used to create collective cultural memories; it is clear that Sal, a bartender of Truman Bar has seen the flashback scene of Truman and Sylvia many times as she can explain it to her fellow bartender by telling her that “see, they [show’s producers] got rid of her [Sylvia], but they couldn’t erase the memory”, and her employer comments that they “already got this on the greatest hits tape”. The fictional audience has already seen the scenes in question, but by showing them again Christof helps the fictional audience to keep in mind the construction of the events that has led to where they are.

Figure 24. Everyone’s watching

Figure 25. Some people really care

The community of those watching the reality show is remarkably like the observer position in the panopticon, even though they have no direct power. The viewers of the reality show in a sense are like the person in the tower around which the prison cells are built (Foucault 200); as someone in the audience *may* be watching the show, the actors must act like they are being watched all the time. As the actors are being watched around the clock, at the very least by the crew of the show, it is extremely hard for them to break character; they are in the position of being forced to police their own behaviour to uphold the show, which has run without interruptions for nearly thirty years. The cultural, collective memory the show has created would not have been created in the first

place if the actors regularly broke character or the infiltration attempts had been successful. The occasional slips, like Sylvia trying to tell Truman about the show and Meryl yelling at the camera for help are not enough to break the illusion, but rather are written to be a part of the collective memory, as shown on Tru-Talk when the voice-over comments "the world stood still" for Truman and Sylvia's kiss. The kiss is thus another experience in common for the fictional audience, a collective memory for all those who watch the reality show.

What most of the audience aside from "a very vocal minority" does not seem to grasp is that their identity as fans of "The Truman Show" has been created at the expense of Truman's privacy and freedom. Conversely, Christof as the creator of the collective cultural phenomenon has retained his privacy; the credits of the reality show do not even show his last name, and he is only ever referred to as Christof. The reality show's cameras, often visible to the film viewer, make certain that Truman can do nothing without people around the world knowing about it. Truman living in what amounts to the panopticon, with no freedom to really choose his relationships or where he wants to live, the limitations on his personal freedom, is essential in creation of the collective identity of "The Truman Show" fans. They are essentially creating a collective identity as fans through the experience of identifying with someone who has no choice in being identified with.

These experiences the viewers of reality show have in common are what Robert Warshow would call "immediate experience"; the reality show represents what Christof calls a life and presents encounters the viewers can and do experience in real life. Even if they do not experience everything Truman does, the viewers seem to sympathise strongly with whatever Truman is going through, and as his personality makes it easy to like him, the viewers allegiance (Smith 188) is with Truman. For example, when Truman is fighting for his life in the boat, the man watching the show in a bathtub is sympathising with him so much that he is trying to simulate the experience for himself by clinging to his shower curtain (Figure 25). Immersion of this level would appear to have been

Christof's goal for the show all along; as he tells in the very beginning, he wants to offer something genuine, real emotions that people can identify with.

A large part of this sympathising and identifying is achieved through the way the film and the reality show are aligned with Truman. As he is the main character of the reality show, the cameras filming the show follow Truman everywhere, wherever he is, and thus the spatio-temporal attachment the reality show is completely restricted to Truman; he is shown in his car driving to work, doing mundane things about the house and the town, for example talking to a mirror in the morning before leaving for work. All the other characters in the reality show are portrayed through their relation to Truman; Marlon's primary role is to be his best friend, Meryl's to be his wife. Through their roles as a friend and a wife, Marlon and Meryl have given up their privacy as well, and Meryl especially is subjected to the gaze of the camera in private spaces such as home. They are, however, doing it voluntarily, be it a lifestyle choice which Meryl implies to be her reason in her opening scene or something else. The invasion on their privacy is not as through as the invasion of Truman's, as they are usually only shown if Truman is present or about to enter the scene.

That all other characters are shown in relation to Truman is presented through the reality show giving subjective access only to Truman. The flashbacks portray what Truman is supposedly thinking at the time; when Truman is holding Sylvia's sweater, the scene morphs into a flashback of enacted recounting explaining why the sweater is important to him, and thus giving both fictional and actual audience subjective access to what Truman might be feeling. The degree of subjective access the flashback provides for the viewers of the reality show is, however, questionable. On the level of the reality show, all the flashbacks are representations of what Christof thinks Truman is thinking, and thus should be taken with a grain of salt as to their value as personal memories. The flashbacks thus remediate the collective memories the fictional audience has at the cost of Truman's privacy, since he has no say as to what information about himself he wants to have remediated. The times Truman talks about past events, such as when he is reminiscing with Marlon, are more personal

representations of what Truman remembers. The enacted flashbacks initiated by Christof are then part of the memory of the show, and thus a part of the collective, cultural memory shared by the fictional audience with which they can identify with. What makes this identifying easy for the fictional audience is that it is done through the camera; the fictional audience sees either Truman or what Truman sees, such as in Truman and Meryl's fight the shot shifts between cameras in Meryl's pendant, showing her perspective, and a camera hidden somewhere on Truman showing his perspective (Figures 26&27). Thus, in a sense the fictional audience is watching real life, as Truman is living his life as if he was not being watched; all the events of the show, which are part of the collective memory for everyone else, are his personal memories.


Figures 26&27. Truman and Meryl fighting, through reality show cameras

The personal sense of the show, created by nearly unlimited spatio-temporal attachment to Truman creates a feeling of allegiance, of identifying with him and agreeing with his choices; it would be hard not to sympathise with his frustration as he demands to know why Meryl continues to speak of products during their argument about their relationship. However, while the spatio-temporal attachment and the subjective access provide most insight to Truman's life, the minor characters of the show are easy to sympathise with as well. It is equally hard not to sympathise with Meryl's dilemma of trying to keep up appearances in what is essentially an arranged marriage while at the same time trying to perform her duties as an actress, which require her to create revenue for the show through product placement. The same can be said for Marlon; the dilemma of wanting to be truthful to his friend and yet performing as an actor are clearly at odds when he tells Truman that "the last

thing that I would ever do is to lie to you", lines being fed to him by Christof. Interestingly, the fictional audience of the show for the most part is not shown to be concerned by this dilemma; indeed, they seem to be so immersed in the show that they treat the actors as if they were the characters they are portraying, as the only time any of the fictional actors' real names are mentioned is in the opening credits of the show. One of the waitresses in Truman Bar even mentions how she "can't believe he [Truman] married Meryl on the rebound", seemingly not realising that the marriage was an event that Truman was strongly steered towards. This level of immersion suggests that the fictional audience have accepted "The Truman Show" as a form of reality; the identifiable parts of the reality show succeed in superseding reality, meaning that the fictional audience regards "The Truman Show" as more real than real life. Only a small but very vocal minority try to remind everyone that Truman's life is not his own, or real in the sense most of the fictional audience seems to think it is, that is to say, as uncontrolled as their own lives.

As opposed to the fictional audience, the actual audience of the film is constantly reminded of the counterfeit nature of the reality show it presents. The reminding is done, in part, by giving significant spatio-temporal attachment to the creator of the show, Christof. The film even breaks the immersion of the reality show to alternate shots between Christof feeding lines to actors as he feeds them their lines. The attachment to Christof presents his inner thoughts on the reality show, and thus providing alignment to him as well. The alignment makes it clear that he feels he is providing comfort for the public, as he claims that people leave the show on for comfort when they go to bed. The spatio-temporal attachment also shows that Christof does not only see the reality show as part of culture that he is providing, but that he feels attachment to Truman as well, as shown when he is caressing the picture of the sleeping Truman before going to bed himself and in his claim to have given Truman a better life than he would have had without the show. He is also unable to cause Truman's death with the storm when it becomes apparent he will not be able to manipulate Truman to return to shore; instead, he relents and allows the technician to stop the storm. Interestingly, only

moments before when he is told he cannot let Truman die before a live audience his only response is “He was born in front of a live audience”; at this point, his main concern still seems to be the reality show, and the continuity of it. His change of heart shows that ultimately, Truman as a person is more important to him than creating a collective memory.

Indeed, for most part of the film Christof is clear about his desire to capture a whole, single life on camera, with what are the most common experiences of human life in it, such as marriage and becoming a parent; even after Meryl leaves Truman he comments that he is adamant about having the first live conception in television. He is thus clear on wanting to create something that is part of cultural memory and known throughout the world and has succeeded in it; the commercial nature of the reality show has made the show a part of everyday life, shown by how children play with a dollhouse made in the likeness of Truman’s house.

Figure 28. Christof feeling fatherly

Figure 29. Playing Truman

However, even though Christof has created a significant piece of popular culture, the ending of the film raises one question; did “The Truman Show” ever really comfort the audience the wat Christof claimed it did? In the end as Truman departs from Seahaven, the viewers are ecstatic on his behalf; they clearly support his decision and do not seem to mind the fact that Truman leaving Seahaven, exiting to privacy, will mean the end for the show. After the show ceases transmission, two security guards who have been watching the show do not spend even a minute of contemplating what they just witnessed; one asks immediately for the tv-guide, and they move on to watch something else. Did they ever really care about the reality show specifically, did they ever receive

comfort from it? Or did they just want to watch something to pass the time while waiting for something else to do or watch? The quick change of channel would suggest the latter, and thus implies that Christof's creation, while a part of the collective, cultural memory of consumers of popular culture at cost of Truman's privacy and personal freedom, was not life-changing for others than Truman.

Down the Personal Memory Lane

Look at it out here, it's all falling apart. I'm erasing you and I'm happy! You did it to me first! I can't believe you did this to me, goddamn it. Clem, can you hear me? By morning you'll be gone! Perfect ending to this piece of shit story!

Joel, *Eternal Sunshine of the Spotless Mind*

It is made clear from the beginning of the film that in contrast to the collective sense present in *The Truman Show* through the fictional audience, *Eternal Sunshine of the Spotless Mind* is a film about personal experience and memories, a love story between two people. The memories the story is told through are extremely personal, and sometimes hard to make sense of; they twist and turn, there are jumps of indeterminate time and the actual world bleeds through to the memories so that Joel is hearing conversations that happen between the erasers. All of this, however, shows the viewers of the film that Joel is going through the process of remembering and forgetting, giving up parts of his identity by choosing to give up information about himself. While Truman never had a choice about the publication of his life and being stripped of privacy, Joel chooses to exercise his freedom of privacy to remove a part of it, the relationship he shared with Clementine. As shown in the previous chapters, the erasure itself leaves the patients vulnerable, as they are left operating in a setting where they have less knowledge about themselves than those around them, as shown in the relationships of Clementine and Patrick and Mary and Doctor Mierzwiak.

The vulnerability of the patients comes from the direct access the erasers have to a part of their lifestream. To do the erasure, Joel has to collect all items that have "some association with Clementine", and after that all the items, the lifestream of Joel and Clementine's relationship is left to Lacuna Inc. where they supposedly dispose of it. However, Patrick keeps Joel's lifestream in order to mimic Joel's actions with Clementine, giving himself power over Clementine to try to manipulate her in their relationship. Still, although Patrick disregards Clementine's privacy of choosing to what information to share about her previous relationships, it is worth noting that both Clementine and Joel exercise their free will and freedom of privacy by choosing to do the erasure in the first place; the erasure is their personal choice, unlike the public lifestyle Truman is forced into.

Joel using his freedom of privacy is cinematographically built around the performativity of remembering, something Christof in *The Truman Show* tries to build by showing flashbacks to the fictional audience; however, instead of the memories being built as they happen (del Rincón et al. 18), the memories quite literally fall apart around Joel. In the memory of when Joel last saw Clementine, the camera follows him as he tries to go after her to the bathroom, but she is not there; the memory is already being distorted. As the camera follows Joel outside the destruction becomes even more apparent. Clementine is walking, and suddenly a car drops down on the other side of the fence by the sidewalk, signifying the destruction of the memory and the bond Joel and Clementine shared. Joel comments that everything is falling apart, showing his awareness of being in the middle of erasing his personal memories.

Figure 30. Memories falling apart…

The knowledge of being in the middle of memory erasure follows Joel through the whole flashback. Even though at times when moving to a previous memory he goes along with how the actual memory went, he always eventually remembers that the erasure is taking place. When Joel is returned to the memories to be erased by Doctor Mierzwiak, he first acts the way he acted in the memory in the drive-in movie theatre, but when their surroundings start to disappear, he tries again to stop the erasure. The camera then follows him running from the drive-in to his memory of Lacuna Inc.'s office. Interestingly, it is the process of erasure that forces him to re-evaluate his memories of Clementine; as mentioned earlier, in the memory of the last time he saw Clementine he comments that he is happy he is having her erased, and being glad of the erasure certainly fits the dreary mood of the memories. However, as the procedure moves past the last memories and into happier ones, Joel quite quickly changes his mind, showing that by the time Joel starts the erasure he has already forgotten much of what was good between him and Clementine. Paradoxically the erasure of memories thus forces him to take remember his personal experiences that he had almost forgotten.

Figure 31. ...and memories disappearing.

Joel's change of mind regarding the procedure can easily be attributed to the process of remembering. He starts the erasure as retaliation because he is angry at Clementine and hurt by what she did, only thinking of what was wrong in the relationship. As the erasure takes him through the whole relationship, he is forced to remember the good times as well, while at the same time showing the audience the evolution of the relationship; the warm feelings of love he held for Clementine become again the forefront of what he feels for her. The bond they shared in the good memories is

conveyed in Joel's first-person narration, the same as in the bad memories; after the erasure of a scene where Clementine opens up to Joel about her insecurities, Joel's narration changes from "I'm erasing you and I'm happy" to begging to be allowed to keep "just this one memory". Joel then seems to realise how much information, a significant part of his life he will be giving up if he goes through with the procedure, and thus it is only by remembering the good times that he realises he does not want to forget them, even if he has to remember all the bad times as well.

However, Joel's narration inside his memories does not only consist of his feelings about the memories; as the conversations of the eraser, Stan and Patrick, bleed into his memories, it can safely be said that his process of remembering is being affected by the outside world, in a very literal sense. The bleeding effect is portrayed through camera shifting between Joel's mind and the erasers; as Patrick goes to the kitchen and talks about Clementine, Joel in a memory set in his home hears the conversation and follows the sound to the kitchen. This bleeding is another issue that causes Joel to question what he is doing. As he hears Patrick speak of how he has supposedly fallen in love with Clementine, he realises that Patrick is her new boyfriend. As the film goes further, he realises that Patrick is essentially trying to take his place, a realisation he comes to when Patrick uses the affectionate nickname Tangerine that Joel came up with. Patrick in this instance shows great disregard of privacy, as using information he has obtained in a professional setting for private gain is morally dubious at best as it puts him in a place of power in relation to Clementine. However, it is the realisation that Patrick is trying to romance Clementine that causes Joel to try and go back to his old memories. The realisation is also a motivator for him to try to end the erasure before it finishes; the camera follows Joel as he attempts to go back in his memories to Doctor Mierzwiak's office to tell him to end the procedure, unsuccessfully as it is only happening inside his head. The personal nature of the memories presented is again presented to the audience; Doctor Mierzwiak comments "I'm part of your imagination too, Joel. How can I help you? I'm there, I'm inside your head too, I'm you", pointing out to both Joel and the viewers that he is essentially speaking to himself.

It appears that the bleeding effect of the real world to the memories is reciprocal; Joel's memories being erased affects those the memories are about, and thus affect Clementine. While performing the procedure, Patrick receives a distressed call from Clementine, asking him to join her. As he arrives at her apartment, she is anxious and does not know why, saying "I'm lost, I'm scared, I feel like I'm disappearing". What makes the scene interesting is that she should not have any reason to feel the way she does; her memories of Joel are already gone, and she has no idea who Joel is, as the film has established by this point, by showing Joel going to meet her in the bookstore she works at where she does not recognise him. Her feeling of disappearing thus only makes sense when it is considered that she is currently disappearing from Joel's memories as he is living through them. Clementine's feelings of disappearing are also the reason for her impulsive decision to take Patrick with her to Charles River, and the film underlines this by presenting the erasure of Joel and Clementine on Charles River simultaneously with Clementine taking Patrick there.

Juxtaposing the flashback and real-time visits to Charles River again shows Patrick's disregard of Clementine's privacy. As Patrick has the lifestream of Joel and Clementine's relationship, he also has the journal entries where Joel wrote about his feelings. By having her memories erased Clementine gave up a part of her privacy to the Lacuna Inc., as relationships are regarded as private (Gutwirth 12) and by extension the memories of them are part of privacy as well. By giving up her memories Clementine leaves herself vulnerable to Patrick's manipulation and sexual voyeurism as a man who desires a woman, and spies her from afar, in this case through the information she has discarded, to learn everything there is to know about her to be able to get close to her. As shown in the previous chapters, a similar dynamic exists in the relationship between Mary and Doctor Mierzwiak. As only Mary had her memories erased, Doctor Mierzwiak has more knowledge and thus more power in the relationship than she does. Having lost the information about the affair and thus a part of her privacy, Mary is unable to establish her own path and to move on,

something that the film shows happening to Joel and Clementine too through the loop they appear to live in.

While the loop is, for the most part, shown from Joel's perspective as he narrates both the epilogue and flashback, the anxiety Clementine feels about disappearing before going to Charles River with Patrick is one of the few scenes in the film that gives a degree of subjective access to her before or during the flashback. The act of remembering around which the film is built is very much subjective, as all the memories seen are Joel's and the camera closely follows him inside his head; Clementine's side of the story is told only briefly on the tape she receives from Mary, but her deeper motivations for removing her memories are left unexplored. Joel's feelings of betrayal and anger are shown due to the film being spatio-temporally more attached to him. Even before the flashback of the erasure the camera follows Joel; Clementine is shown largely from afar, the same way Joel sees her, and once the film moves inside Joel's memories the attachment and access is clearly to him through his voice-over narration of his feelings. The subjective access *Eternal Sunshine* gives to Joel through his voice-over narration of his thoughts and feelings is what separates the storytelling from Christof's attempt to portray a life in "The Truman Show"; Christof could never narrate Truman's thoughts or show them the way Joel's thoughts are, and thus "The Truman Show" never had personal memories portrayed unmediated directly from Truman's head the way Joel's are in *Eternal Sunshine*. Interestingly, when inside Joel's head, the impression of being attached to both Joel and Clementine is created, as in one scene Joel speaks to his mind-image of Clementine about the erasure and the image of her responds in a way that feels natural based on what has been shown of her character. The film thus gives the viewer an impression of being given more access to Clementine than there technically is, as the mind-image of Clementine is Joel's way of working out his situation by himself.

The film more subtly reminds the viewers that the memories are Joel's personal memories, as Joel, inside the memories, tries to confront Patrick about trying to steal his place in the already erased memory in the bookstore. As Joel tries to turn Patrick around to face him, he keeps

seeing only the back of Patrick's head. The explanation for the scene is that Joel, although he knows who Patrick is and through the real-world bleeding into the memories knows what he is doing, he has never seen Patrick's face and thus a memory of his face is impossible for his mind to create. Joel being unable to turn Patrick to face him in his memories reminds the viewers about the degree of subjective access given through the memories as well. In contrast to the missing inner world of Clementine, Joel's motivations for the erasure are shown quite explicitly; he is reacting to Clementine's actions, feeling betrayed and angry. Joel's feelings of betrayal are emphasised by Jim Carrey's performance; instead of using his facial expressions for comedic effect as the viewer would expect from him, the anger and sorrow Joel feels are brought to the forefront.

Figures 32&33. Close-ups of emotional anguish.

However, after the flashback ends and the story continues from where the flashback started, the spatio-temporal attachment shifts to Clementine; the camera follows her as she goes inside her apartment, and after listening to the tape she has received from Mary, her reaction is shown instead of Joel's. Joel only re-enters when Clementine goes to see him to try and discuss what they found out. This shift is seemingly not a large one; the viewers already think they know Clementine from Joel's memories, but in fact they only know Joel's version of Clementine. Joel and Clementine listening to the tape, a recording of Clementine's perspective, shows that documents such as the lifestream of the relationship in *Eternal Sunshine* are more reliable than the personal memory of the characters which is subjective and tampered with through the erasure.

Another mark of subjectivity and the film portraying personal memory in *Eternal Sunshine* is the temporal indiscernibility of Joel's experience; for the viewers, the only marks of passage of time is the colour of Clementine's hair which changes several times during the relationship, and Joel's narration in the beginning of the film that reveals the relationship lasted for two years. The flashback scenes offer no clues of how much time passes between them. For example, it is unknown how much time passes between Joel contemplating in November whether he and Clementine are "the dining dead" and their break up; the only knowledge the viewer has is that the break up scene happens within about three months, before Valentine's Day. The indiscernibility of time is part of the complex temporal logic of the film, as the beginning of the film is explained by the flashback as the erasure of Joel's personal experience of the time passed.

For the viewers of the film, the process of remembering and forgetting depicted in *Eternal Sunshine* is very much like an immediate experience. As the camera follows Joel through his memories the film gives the impression of portraying an unmediated encounter, in this case with Joel's memory and the way he remembers, through the way the camera follows him almost exclusively. The attachment and access to Joel only strengthens the impression, as his subjective narration makes it easy for the viewer to sympathise with him and to morally evaluate him, thus creating a feeling of allegiance (Smith 188). The allegiance to Joel in turn makes the viewer question the story; as it is only Joel's side, what would the film look like from Clementine's perspective? How much would it differ, and in which parts in particular?

Overall, personal memories and personal experience in *Eternal Sunshine* is portrayed through Joel making the decision of erasing a part of his memories and giving up some of his privacy. The subjective access and temporal attachment to Joel, as the camera follows him nearly all of the film, give the viewers an impression of seeing the memories unmediated, like they supposedly happened; the camerawork in *Eternal Sunshine* would thus be quite close to what Christof in "The Truman Show" was trying to portray. That subjectivity of personal memories is also made apparent

in the film; as only Joel's erasure is shown the other side of the story, Clementine's reasons for doing her erasure, are left to be a mystery. The individual experience of giving up privacy and memories is, however, a moment of reckoning for Joel and Clementine as they then have to try and navigate their lives and relationship with the knowledge of the past relationship, similarly to how Truman has to learn to navigate his life after finding out about the existence of the reality show. However, by finding out about the reduced privacy of their lives, Joel, Clementine and Truman are all able to move on in their lives.

6. Conclusion

In case I don't see ya… Good afternoon, good evening and good night.

Truman, *The Truman Show*

The aim of this thesis was to analyse how privacy is portrayed through the themes of memory and space in *The Truman Show* and *Eternal Sunshine of the Spotless Mind*. In order to find out how privacy was presented, I identified and analysed the recurring spaces of the films, the cartographic storytelling-devices used in the films and the ways they portrayed memories as cultural and collective or personal and tied to the individual. To conclude my study, I will summarise how the analysis in the thesis answers the question I set out to research.

The recurring spaces analysed in chapter 3 showed that maps and space in *The Truman Show* and *Eternal Sunshine* are approached from different perspectives yet have similarities. In *The Truman Show* all space is physical yet artificially created and mapped into existence from above, while in *Eternal Sunshine* the spaces visited form a complex mental map that is indistinguishable from the memories of the main character Joel. Due to the cameras filming Truman at all times, the recurring spaces in *The Truman Show* were never truly private, and his actions and the sense of places he had were always steered to fit the storyline Christof had devised for him; the only private space he has is inside his mind. *Eternal Sunshine* is the opposite; Joel's mind is invaded by outsiders to erase the spaces that had some association with Clementine, and through the erasure parts of his identity and privacy are lost. However, in both films very private places are made public; Truman's home and his life, and Joel mind in the sense that everyone around him knows more about him after the erasure than he does.

In chapter 4 I analysed the films through space-related storytelling strategies adapted from Michel de Certeau and how they reflect privacy. The touring strategy in *The Truman Show* is used to show Truman touring through his life and is often presented through the lens of the reality

show, creating a double effect of watching both the film and the reality show. Touring in *Eternal Sunshine* is used to present how Joel navigates his memories on a personal level. It is, however, the mapping strategy that shows an invasion of privacy. Christof, when mapping Truman's story, leaves no space for his wants and steers Truman to do what he wants, while Doctor Mierzwiak from his position as the enforcer of the map of the relationship forces Joel to complete the erasure in spite of his change of mind. Mapping can thus be compared to having panoptic power over those whose lives are being mapped, as Christof and Doctor Mierzwiak can with their power try to steer Truman and Joel to behave in an acceptable way. The panoptic power of mapping affects the relationships of the characters by creating strangeness and the feeling of being an outsider in one's own life, in the relationships of Truman and Joel. However, the films show different outcomes about whether or not the panoptic power can be escaped, and privacy restored. Truman can and does escape the mapping and panoptic power by touring outside the boundaries of the power of the mapping and departs for a private life. For Joel escaping is not possible; as Doctor Mierzwiak has access to Joel's whole memory, he can always find Joel when he tries to steer away from the established map, forcing Joel to go through with the erasure and giving up his privacy.

Chapter 5 analysed how memories and privacy intertwine in the films. In *The Truman Show*, Truman's personal memories are used in Christof's attempt to capture on camera "a life" to create a collective, cultural memory for all those who watch "The Truman Show" by sacrificing Truman's privacy. The effect of portraying personal memories is achieved through the thousands of small cameras all around Seahaven invading Truman's privacy, through which the film is at times shown. The collective impact of the show is portrayed by showing the fans of "The Truman Show" watching and sympathising with Truman. However, the quick change of channel after the show ends suggests that violating Truman's privacy by using his life to create the collective memory was not life-changing for others than Truman, who is able to move on and out from Seahaven after finding out the truth. In *Eternal Sunshine*, personal memories are portrayed similarly to the way Christof tries

to portray Truman's life; the camera follows Joel and shows his memories from his perspective. Showing memories from Joel's perspective underlines the fact that the story told is only Joel's version of it; Clementine's memories or her reasons for doing the erasure are not explored. However, both Joel and Clementine, by giving up their memories also give up a part of their privacy, as they can no longer choose to share the erased part with others, leaving themselves vulnerable to outsiders. Finding out about giving up privacy in form of memories is a moment of reckoning for Joel and Clementine, after which they are able to reclaim their lives and move on.

Overall, privacy is intertwined with space and memory in *The Truman Show* and *Eternal Sunshine of the Spotless Mind*. Spaces that one would expect to be private, such as home and mind, are subjected to invasions of privacy and exposed to outsiders or hidden from the characters themselves. Memories are displayed publicly or removed from the mind; either way, the characters live in a world where those around them know more about them than they do. However, in *The Truman Show* Truman has little control over his privacy and publicity of normally private spaces comes from the outside, while in *Eternal Sunshine* the lack of privacy comes from Joel and Clementine's decisions to go through the memory erasure; the lack of privacy in the films thus contrasts outside forces versus individual choice.

7. Works Cited

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